8 GREAT PAGES OF COLOR

PHOTOGRAPHY

magazine

JUNE, 1952

35 CENTS

In Canada 40¢

De Dienes' technique for exciting pinups

Kary H. Lasch

You'll be proud of your *"big ones"* on Ansco Cykora Paper!

WHEN it comes to making big prints from little negatives, you'll find that Ansco Cykora is the enlarging paper that has *everything* in its favor.

First of all, it has plenty of printing speed for making really big enlargements with enlargers having conventional light sources.

Second, you can choose a contrast grade of Cykora paper that's a close match for your particular negative and enlarger combination. Then you'll find plenty of latitude in Cykora's rich emulsion to make this approximate match *perfect!*

Third, Ansco Cykora offers you a good choice of paper surfaces to match a wide range of subjects.

Fourth—and important to all serious workers—Ansco Cykora offers you a choice in the image color of your final print. For prints with strong, cold tones, simply develop in Ansco Vividol. For tones of pleasing warmth, use Ansco Ardol. Both developers are laboratory packaged for your convenience.

For "big ones" you can be proud of, ask for Ansco Cykora paper!

ANSCO, Binghamton, N. Y.
A Division of General Aniline & Film Corp.
"From Research to Reality."

Rollei

— SCHNEIDER AND ZEISS LENSES
— COMPUR RAPID SHUTTERS
— FLASH SYNCHRONIZATION

Dual Leadership

. . . IN THE FINE CAMERA FIELD!

Which camera should *you* own? The choice is *easy* to make. If you need or desire a *fast-action* camera, choose Rolleiflex. Its exclusive automatic film loading, film transport, and shutter cocking make it the most convenient . . . the fastest camera available. For average use, however, the Rolleicord provides all the other exclusive Rollei advantages, and at modest cost. Either choice will make you the proud owner of the camera which shares dual leadership in the fine camera field. See both Rolleis at your local dealer's today. You'll find him a Rollei enthusiast, too.

ROLLEI OWNERS—get perfect springtime close-ups with genuine Rolleinar and Rolleipar supplementary lenses. Order through your dealer now.

Burleigh Brooks Company

10 West 46th Street, New York 19, N. Y.

Western States, Alaska and Hawaii: **PONDER & BEST, INC.** **814 North Cole Avenue, Hollywood 38, California**

PHOTOGRAPHY is published monthly by the Ziff-Davis Publishing Company at 185 N. Wabash Ave., Chicago 1, Ill. Entered as second-class matter July 30, 1937, at the Post Office, Chicago, Ill., under the act of March 3, 1879. Authorized by the Post Office Department, Ottawa, Canada, as second-class matter.
SUBSCRIPTION RATES: One year, U. S., and Possessions, Pan-American Countries and Canada $4.00; all other foreign countries $5.00.
POSTMASTER—Please return undelivered copies under Form 3579 to 64 E. Lake St., Chicago 1, Ill.

JUNE, 1952 VOLUME 30, NUMBER 6

PHOTOGRAPHY
magazine

Kary H. Lasch (born a Czechoslovakian) writes us from Stockholm, Sweden that he is known there as the only photographer who "always photographs new faces and rarely sells the same model twice." The new and intensive face recorded for us by Lasch's Rolleiflex belongs to Lena Larsson, 21-year-old student of cooking, who "loves music and art and would have been an excellent actress, if she had wanted to become one." The photograph of Lena was made on Ansco Color Tungsten film, exposed 1 sec. at f/8. Two 500-watt spotlights and one 250-watt floodlamp, placed at some distance behind the camera, provided the lighting.

GENERAL INTEREST

Love Story . . . . . By Arthur Barney . 42
School for Combat Photographers . . By Bob Schwalberg . 44

PICTURE FEATURES

Pictures from Our Readers 34
Snapshots Can Be Wonderful 70

HOW IT'S DONE

My Lighting Notebook . . . . . By Andre de Dienes . 50
Stalking Birds with Color Camera . . By Arthur A. Allen . 56
Reflected Light Reading . . . . . By Jack Manning . . 80

IN THE DARKROOM

Transparencies from Kodacolor . . . By Edna Bennett . . 38
A Remedy for Ailing Prints . . . . . By Joseph Foldes . . 66

VACATION CAMERA

Mexican Bullfight . . . . . By Marvin Rubin . . 62

MOVIES

How NOT to Edit Movies . . . . . By Joseph V. Mascelli 104
Hollywood Report 108

CONTEST

1952 PHOTOGRAPHY INTERNATIONAL PICTURE CONTEST 114

DEPARTMENTS

Letters to the Editor 8
Camera Clubs 12
Tools and Techniques 22
PSA 28
Candid Shots by the Editors . 32
Photo Tips 84
New Books 102
PHOTOGRAPHY's Traveling Salons 124
Notes on the Picture Section . 125
Trade Notes and News . . . 127
Contests and Markets 129
Calendar of Exhibitions . . . 130

Editor
BRUCE DOWNES

Managing Editor
NORMAN C. LIPTON

Art Editor
ALBERT GRUEN

Picture Editor
CAMILLE J. PELLETIER

Associate Editors
JOHN ALDEN, MARGARET CHURCH, ARTHUR A. GOLDSMITH, JR., H. M. KINZER, MARVIN RUBIN

Assistant Art Editor
GREGORY S. BRUNO

Color Art Editor
HERMAN R. BOLLIN

Contributing Editors
LOUIS HOCHMAN, BOB SCHWALBERG

Advertising Manager
WILLIAM F. HAZLETT

EDITORIAL AND EXECUTIVE OFFICES:
366 Madison Ave.
New York 17, N. Y.

Member
Audit Bureau of
Circulations

William B. Ziff
Chairman of the Board and Publisher

B. G. Davis
President

Vice-Presidents:
Michael H. Froelich
H. J. Morganroth,
Production Director
Lynn Phillips, Jr.,
Advertising Director
H. G. Strong,
Circulation Director
Louis Zara

Secretary-Treasurer:
George Carney

PHOTOGRAPHY, including POPULAR PHOTOGRAPHY, Trade Mark Registered. Combined with Amateur Cinematography and Prize Photography Magazine, formerly Everyday Photography.

BRANCH OFFICES: Chicago Office, J. M. Eckert, Midwestern Advertising Manager, 185 N. Wabash Ave., Chicago 1, Ill.; Los Angeles Office, William E. McCahill, Western Advertising Manager, 815 South Hill St., Los Angeles 14, Calif.

SUBSCRIPTION SERVICE: All communications concerning subscriptions should be addressed to Circulation Dept., 64 E. Lake St., Chicago 1, Ill. Subscribers should allow at least two weeks for change of address.

CONTRIBUTIONS: Contributors are advised to retain a copy of their manuscripts and illustrations. Contributions should be mailed to the New York Editorial Office and must be accompanied by return postage. Contributions will be handled with reasonable care, but this magazine assumes no responsibility for their safety. Any copy accepted is subject to whatever adaptations and revisions are necessary to meet the requirements of this publication. Payment covers all author's, contributor's and contestant's rights, title, and interest in and to the material accepted and will be made at our current rates upon acceptance. All photos and drawings will be considered as part of the material purchased.

Copyright 1952 by Ziff-Davis Publishing Company. All rights reserved.

35mm CAMERAS

ARGUS C 2, f3.5	24.50
KODAK 35, f3.5	32.50
RETINA I, f3.5	32.50
ZEISS TENAX, f3.5, Compur	34.50
VOIGTLANDER VITO II, ctd f3.5, Sync	34.50
PEREFEX 55, f2.8	37.50
BOLSEY B 2, ctd f3.2	39.50
ROBOT I, f3.5 Primotar	44.50
BOLSEY B, f3.2, Sync	47.50
KODAK 35, ctd f3.5, Sync CRF	52.50
PRAKTIFLEX II, "T" ctd f3.5 Tessar	59.50
CLARUS, ctd f2.8, CRF	59.50
EXA, f2.9 Victar	69.50
ROBOT II, f2.8 Xenar	69.50
ARGUS C 4, ctd f2.8, CRF	69.50
KODAK SIGNET, ctd f3.5 Sync, CRF	74.50
CONTAX I, ctd f2	84.50
RETINA II, ctd f2 Xenon, Comp Rap, CRF	99.50
LEICA F, f3.5 Elmar, CRF	99.50
EXAKTA, f3.5	104.50
STEREO REALIST, ctd f3.5 Sync	124.50
CONTESSA, ctd f2.8 Tessar, Sync, CRF	129.50
LEICA G, f2 Summar, CRF	139.50
CONTAX II, f2 Sonnar	149.50
LEICA IIIC, f3.5 Elmar, CRF	149.50
EXAKTA, ctd f1.9 Primoplan, Sync	149.50
EXAKTA II, ctd f2 Xenon, Sync	169.50
LEICA IIIC, ctd f2 Summitar, CRF	189.50
CONTAX S, ctd f2 Biotar	219.50
LEICA IIIF, f1.5 Leitz Xenon	319.50

ctd = coated CRF = Coupled Range Finder

• All above used, sold on 10-day trial, year guaranty . . . as little as 10% down . . . for any camera, write for details.

Liberal Trade-In Allowances

WHICH OF THESE *terrific* VALUES HAVE YOU BEEN LOOKING FOR?

PHOTO ELECTRIC SLAVEY

REMOTE FLASH SYNCHRONIZATION

- Fires either speed-flash or bulb
- Completely wireless synchronization up to 300'
- Year guaranty—10-day trial
- Exclusive! Brand-new . . . . .

17.95

Three for 51.00

Add 40c ea. postage

8mm & 16mm EQUIPMENT

8mm

KODAK K 25, f2.7	39.95
BRISKIN MAG, f2.5	39.50
KEYSTONE K 36, ctd f3.5	39.50
KEYSTONE K 22, ctd f2.5	44.50
REVERE 88, ctd f2.5	44.95
REVERE 50, ctd f2.8, NEW	49.50
REVERE RANGER, ctd f2.5	49.75
KEYSTONE OLYMPIC, ctd f2.5	51.95
DEJUR CITATION, ctd f2.5	51.95
BELL & HOWELL COMPANION, ctd f2.5	59.50
BELL & HOWELL SPORTSTER, ctd f2.5	63.50
REVERE 70, ctd f2.8	69.50
KEYSTONE RIVIERA MAG, ctd f2.5	72.00
DEJUR EMBASSY, ctd f2.5	74.50
BOLEX H-8, ctd f1.9	179.00
UNIVERSAL, 500 watt projector	32.50
KEYSTONE R-8, 500 watt projector	59.50
REVERE 85, 500 watt projector	79.50
DEJUR 750, 750 watt projector	99.50

16mm

KODAK B, f3.5	27.95
BELL & HOWELL FILMO 121, f2.5	49.50
VICTOR III, f2.5	79.50
KODAK 16 MAG, f1.9	89.50
REVERE 16 MAG, ctd f1.9	116.00
BELL & HOWELL TURRET, f1.9	139.50
BOLEX H-16, f1.9	189.00
BELL & HOWELL 70 DE, ctd f1.9	259.00
BELL & HOWELL 57, 500 watt proj	59.50
KEYSTONE K 82, 750 watt projector	79.50
KODAK 1610, 750 watt projector	89.50
KEYSTONE K 160, 750 watt projector	89.50

ctd = coated

• All above used, sold on 10-day trial, year guaranty . . . as little as 10% down for any camera, write for details.

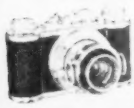
Trades Accepted

Brand-new 4x5 B&J SPEED PRESS

with 6" f4.5 coated Steinheil UNOFOKAL in Compur Synchro Press

- Latest all metal model; revolving back, rising, falling lensboard
- Hugo Meyer Rangefinder
- 3-cell flash gun, cut film holder
- Year guaranty, 10-day trial

169.50 Trades Accepted



BRAND NEW 35MM ADOX-EDINEX

with f2 coated Schneider XENON in Compur-Rapid Synchro

- One piece, all metal construction
- Shutter speeds, to 1/500th
- Auto film count
- Year guaranty—10-day trial

57.50

Leather Ever-Ready Case . . 5.50
Synchro Flash Gun 8.95

Trades Accepted

REFLEX CAMERAS

ARGOFLEX E, f4.5	28.95
Voigtlander BRILLIANT, f4.5 Skopar, Comp	27.50
ARGOFLEX EM f4.5	34.50
National GRAFLEX II, f3.5 B & L	43.50
PRAKTIFLEX, f2.9	47.50
CIROFLEX B, ctd f3.5 Alphax	47.50
CIROFLEX C, ctd f3.5 Rapax	59.50
ROLLEICORD, f4.5 Triotar, Solenoid	59.50
KORELLE REFLEX, f2.9	69.50
FLEXARETTE, ctd f3.5 Sync	69.50
KODAK REFLEX 1A, ctd f3.5 Sync	79.50
CIROFLEX E, ctd f3.5, Sync	79.50
KODAK REFLEX II, ctd f3.5, Sync	99.50
ROLLEICORD III, ctd f3.5 Xenar, Sync	109.50
ANSCO REFLEX, ctd f3.5	129.50
IKOFLEX IIA, f3.5 Tessar, Sync	129.50
CONTAFLEX (35mm), f2.8 Tessar	137.50
ROLLEIFLEX, f3.5 Tessar	149.50
AUTO ROLLEI, f3.5 Tessar Compur Rapid Heriand Solenoid	159.50
AUTO ROLLEI, ctd f2.8 Tessar Sync NEW	299.50

ROLL FILM CAMERAS

KODAK VIGILANT, f6.3	17.50
KODAK TOURIST, Kadet	18.50
Voigtlander BESSA, f4.5 Compur	27.50
AGFA SPEEDEX, f4.5	27.50
Voigt BABY BESSA, f4.5	29.50
ZEISS IKONTA B, f3.5	37.50
POLAROID LAND, sync	59.50
SUPER IKONTA C, f4.5 Tessar, CRF	79.50
BESSA RF, f3.5 Skopar, Comp Rap CRF	89.50
SUPER IKONTA B, f2.8 Tessar	109.50

EXPOSURE METERS

Demonstrator and display models . . practically brand-new

DEJUR B5, BRAND NEW	9.95
WESTON CADET	14.89
CHRONOS	17.49
GEN'L ELEC DW-68	17.89
WESTON II	21.95
GEN'L ELEC PR-1	21.95

ENLARGERS

35mm FOTH, f3.5 lens	29.00
35mm LEITZ AUTOFOCUS 1B	109.50
2½x3¼ SOLAR	39.50
2½x3¼ FEDERAL 312, f6.3	42.00
2¼x3¼ KODAK PRECISION A, f4.5	69.50
4x5 FEDERAL, opt lite, f6.3	69.50
4x5 SIMMON OMEGA D11, colorhead	139.00
5x7 ELWOOD S 2	49.50

BINOCULARS

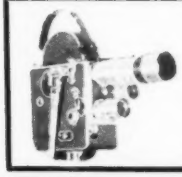
8x30 ARISTOCRAT, ctd	28.50
7x50 IMPORTED, Zeiss pattern	29.50
7x50 IMPORTED, ctd	36.50
10x50 IMPORTED, Eye-piece foc	54.50
6x30 ZEISS DIENSTGLAS, NEW	57.50
7x35 WETZLAR (original) ctd, NEW	59.50
7x35 U. S. NAVY, ctd	59.50
7x50 BAUSCH & LOMB, ctd	89.50
6x42 SARD, US Navy night glasses	149.50

Add 20% Fed. Ex. Tax to above prices. All binoculars are superior prism type NOT Galilean.

PRESS CAMERAS

2¼x3¼ FR REPORTER, ctd f4.5, Rap, CRF	79.50
2¼x3¼ GRAFLEX, B, ctd f4.5 Ektar	89.50
2¼x3¼ B & J, f4.5 Radionar, flash gun	89.50
2¼x3¼ BUSCH, f4.5, CRF, flash gun	99.50
2¼x3¼ SPEED GRAPHIC, f4.5 Ektar, CRF Solenoid, flash	149.50
3¼x4¼ Ann SPEED GRAPHIC, f4.5 B & L Tessar, CRF	149.50
3¼x4¼ GRAFLEX SUPER D, f4.5, Auto Diaph, Sync	169.50
3¼x4¼ LINHOF TECHNIKA, 6" f3.5	169.50
4x5 BRAND 6½" f6.8 Kalart RF	59.50
4x5 B & J PRESS, f4.5, CRF	99.50
4x5 BUSCH, f4.7 Wollen, CRF	129.00
4x5 SPEED GRAPHIC, 6½" f4.5 KA, Supmtic Solen, Gun	159.50
4x5 Ann SPEED GRAPH f4.7 Ektar, Kalart RF, flash	159.00
4x5 Pace CROWN GRAPH, f4.7 Graf Optar CRF	179.00
4x5 GRAFLEX Super D, f5.6 Auto Diaph	179.50

Above listing—used. Sold on 10-day-trial, year guaranty . . . as little as 10% down for the camera you want . . . write for details today. Liberal trade-in allowances.



BOLEX H-16 COMBO

All Lenses in Focusing Mount

- Ultra-fast f1.9 lens
- 15mm f2.8 Wide Angle
- 75mm f4.5 Kodak Anastig
- Built-in-frame-counter
- Year guaranty—10-day trial
- Cash sale special

198.00 used

Liberal Trade-in Allowances

BRAND NEW 35 mm PRAKTICA

Single lens Reflex — Synchro Model with f1.9 coated PRIMOPLAN

- Famous Hugo Meyer speed lens
- Interchangeable lens mount
- Focal plane shutter 1/5 to 1/500th
- Year guaranty—10-day trial

89.75

Leather Ever-Ready case 6.95

Trades Accepted

German—2¼x2¼ Twin-lens PENTA REFLEX

New Synchro Model

- f3.5 Meritar lens
- Complete with flash gun and case
- Year guaranty —10-day trial
- Brand-new . . .

38.95

BRAND-NEW 16mm WATSON HOME MOVIE Developing Outfit

- 100' reel capacity
- Complete with all tanks, rigs, etc.
- List 147.00 . . . .

39.50

Shipg. wt. 50 lbs.

Brand-New Imported 6x30 BINOCS

- Zeiss pattern
- Individual focusing
- Coated optics
- Verified value 49.50
- Year guaranty—10-day trial

24.50*

* Plus 20% FET for 29.40 total

BRAND-NEW MODEL I KINE EXAKTA

35mm Single Lens Reflex f1.9 Coated PRIMOPLAN

- Built-in Flash Sync
- Focal Plane Shutter to 1/1000
- Interchangeable Lens
- 10-day trial, year guaranty

169.50

Leather Ever-Ready Case 7.50

FREE . . . write to-day for the Sterling-Howard Shopping Guide.

Only 10% down for the equipment you need . . . write to-day for Pay-Out-Of-Income booklet.

Sterling-Howard

Dept. SP-6 561 East Tremont Ave., New York 57, N. Y.

for Your BEST BUYS... BUY from the BIGGEST!

A PEERLESS MAIL ORDER CUSTOMER IS ASSURED OF...

SERVICE! Our large mail-order staff stands ready to give your orders immediate and efficient attention, *minutes* after it is received!

SELECTION! Our volume business means a steady stream of choice equipment into our shelves and warehouses. Peerless carries EVERYTHING PHOTOGRAPHIC...PEERLESS SELLS EVERYTHING PHOTOGRAPHIC!

SATISFACTION! Every item sold is returnable for FULL REFUND within 10 Days of Purchase. Every camera is sold with a Service Warranty FOR ONE FULL YEAR!

SAVINGS! Our mass purchasing power and LOWEST-PRICE POLICY are your assurance of greatest possible savings. BUY FROM THE BIGGEST... BUY FROM PEERLESS FOR YOUR BEST BUYS!

BRAND NEW! Save Up To $105.45!

Bell and Howell AUTOLOAD & AUTOMASTER

16mm MAGAZINE MOVIE CAMERAS with

- Five Shutter Speeds Including Slow-Motion
- Single-Frame Exposure Release
- Lock for Continuous Run
- Built-in Exposure Guide
- Instant Film Loading – No Threading

GUARANTEED for LIFE by BELL & HOWELL!

AUTOLOAD Camera with 1" Ctd. f1.9 B & H Super Comat Focusing Lens **129.50** *List $214.95!* Ship. Wt. 10 lbs.

AUTOMASTER with Instant-Change 3-Lens Turret. Complete with 1" Ctd. f1.9 B & H Super Comat Focusing Lens **169.50** *List 274.95!* Ship. Wt. 12 lbs.

Save $82.04! BRAND NEW *Latest*

4 x 5 PACEMAKER SPEED GRAPHIC Press Outfit

PLUS 135mm f4.7 Coated Wollensak Raptar Lens in Ropax Shutter (used)
PLUS Coupled Rangefinder, installed
PLUS 3 Cell Flashgun Complete with Reflector, Solenoid, Cord, installed

- Ektalite Screen
- Graflok Back

CAMERA ONLY 170.45 — TOTAL LIST $301.04 — **219.00** Ship. Wt. 10 lbs.

Tops in ROLLEI Value! BRAND NEW!

ROLLEICORD Synchro III

Coated f3.5 Schneider Xenar Lens

For IMMEDIATE DELIVERY

- Automatic Film Stop
- Speeds 1 to 1/500 Second
- f3.2 Coated Finder Lens
- Eye-level Sports Finder
- Convertible for 35mm Film with New Pocket-Size Adapter Kit (Not Included)

133.75 POSTPAID

DeLuxe Top-Grain EVEREADY CASE 15.75
Synchro FLASHGUN, Reflector, Bracket, Cord 8.95

NOW is the TIME to TRADE! BRAND NEW!

FULL SYNCHRO LEICA IIIF

Keep Your Present Lens – No Lens Supplied! Generous Allowances on Other Leica Models! Get Ready Now for Synchronized Shots up to 1/1000 Second.

95.00 Ship. Wt. 4 lbs.

and Your Present LEICA IIIC SUBJECT TO INSPECTION

LEICA IIIF (without Trade-in) 221.00
LEICA FLASHGUN for IIIF 24.00

for SCIENTISTS, DOCTORS, SERIOUS AMATEURS!

SAVE $46.00! BRAND NEW! 35mm Synchro-Flash Reflex

PRAKTICA II

T-Ctd. f3.5 Zeiss Tessar with Diaphragm Pre-Selector
Built-in Flash Synchronization!

- Focal Plane Shutter: Speeds from 1/2 to 1/500 Sec. plus "B" for Time Exposures
- Film Transport-Winds Shutter
- Micro-Grain Focusing-Viewing Screen
- Critical Focus Bi-Convex Magnifier
- Instant Depth-of-Field Indicator

89.50 Ship. Wt. 5 lbs. LIST $135.50

BOLEX Movie Camera SAVING!

BRAND NEW! Latest Model!

16mm BOLEX H16 *with 3-BRAND NEW LENSES!*

Total Value $344.93! **277.50** Ship. Wt. 19 lbs.

- 1" Ctd. f1.9 Astar Lens
- 3" Ctd. f3.5 Telephoto Astar Lens
- 15mm Ctd. f2.8 Wide-Angle Astar Lens

SAVE $27.65! COMPLETE SLIDE OUTFIT!

VIEWLEX V3 2 x 2 SLIDE PROJECTOR used

PLUS! BRAND NEW Deluxe CARRYING CASE!
PLUS! BRAND NEW 40x40 Beaded Tripod SCREEN!

Total Value $67.60! **39.95**

- For 35mm or Bantam Slides
- Coated f3.5 Lens
- Double Condenser System
- Heat-Filter and Blower-Cooling
- Front-Tilting Adjustment

Ship. Wt. 20 lbs.

FREE! Set of 36 A to Z Alphabet SLIDES!

SENSATIONAL NEW GERMAN IMPORT!

The 2¼ x 3¼ LINHOF SUPER TECHNIKA

THREE-LENS PRESS-VIEW CAMERA

COMPLETE WITH:

- 105mm (4") Schneider Xenar f3.5 Lens
- 65mm (2½") Schneider Wide-Angle ANGULON f6.8 Lens
- 180mm (7") Schneider Tele-Xenar f5.5 Lens – All in Full-Synchro MX Compur Rapid Shutters!
- Combined Multi-focus Range & Viewfinder
- Built-in Distance Indicator Automatically Adjusts for Each Lens
- Parallax Correction Down to 3 Feet
- Triple-Extension Bellows for Macro
- Revolving Back • Swinging & Tilting Front & Back

Many Other Exclusive Features! Express paid **575.00**

Ask about Liberal Trade-in on Your Present Equipment!

VERIFIED VALUE $43.00! SAVE $10.50! BRAND NEW!
LATEST MODEL Famous GERMAN 2¼ x 3¼

Folding SYNCHRO Camera

Coated f4.5 Schneider Radionar

For A Low, Low.... **32.50** Ship. Wt. 4 lbs.

- Prontor-S Shutter; Speeds 1 to 1/250 Second; Self-Timer
- Film-Saver Attachment for Taking 16 pictures on 620 Film

BEST BUY for YEAR ROUND PICTURE TAKING

Like New Items, CLEARANCE PRICED!

All Latest Models! GUARANTEED PERFECT. Demonstrators! Display Models! Quantities Limited! Order Now for Best Selections!

	IF BRAND NEW	MONEY SAVING SPECIAL
35mm Cameras		
ARGUS C-4, cf2.8*, cpld RF	99.50	84.50
ARGUS C-3, cf3.5*, RF, Gun, ER Case	69.50	57.50
BALDINETTE, cf3.5MX* Radionar	49.95	39.95
BOLSEY B-2, cf3.2*, cpld RF	73.50	59.95
BOLSEY C, cf3.2*, RF plus reflex	109.50	89.50
KODAK Pony 135, cf4.5*	35.75	29.50
KODAK RETINA IIA, cf2MX* Xenon, RF	164.10	137.50
KODAK SIGNET, cf3.5* Ektar, RF	92.50	76.50
STEREO REALIST, cf3.5*, RF	159.00	139.50
VITO II, cf3.5* Skopar, Compur-X	61.25	48.95
Zeiss CONTESSA, cf2.8*, RF, Compur-X	214.00	139.50
Exposure Meters		
CHRONOS Featherweight, ASA	22.50	14.95
G. E. DW-68, latest, ASA	21.80	16.50
G. E. PR-1, DeLuxe, Incident/Direct	29.25	21.50
Weston MASTER II	27.63	21.50
Slide Projectors		
ARGUS 2 x 2, 100 Watt, DeLuxe Case	34.95	28.50
GOLDE MASTER 3¼ x 4", 300W, Case	76.65	62.50
KODASLIDE TABLE VIEWER A	97.50	82.50
La BELLE "500", blower-cooled	95.35	76.50
SKAN, 200W, blower-cooled	39.95	29.95
VIEWLEX V-33, 300W, blower	59.95	44.50
8mm Movies Cameras		
Bell & Howell 134W, cf2.5	79.95	67.50
BROWNIE Kodak Cine, cf2.7	43.30	35.50
Keystone Olympic, cf1.9	92.75	72.50
Revere 99, Turret, cf2.8	99.50	77.50
8mm Projectors		
DeJur "750", with case	159.50	114.50
Revere 85, 500W, DeLuxe Case	124.50	89.50
REGENT, Bell & Howell, Case	179.95	139.50

Please add shipping costs.

EYEGLASS WEARERS...Now SEE EVERYTHING in the FINDER!
Sensational BRAND NEW LEITZ Clip-on

CRYSTAL FINDER

- Permits Natural Viewing – No Image Reduction
- Fits Accessory Clip of Miniature Cameras
- Use One or Both Eyes When Shooting
- Ideal for Sports and Candid Work

11.40 FREE DELIVERY

Chrome Clip for Cameras without Accessory Shoe ..... $.90

BRAND NEW LEICA Accessories for all miniature cameras:

JUST OUT: 35mm wide-angle viewfinder	21.00
35mm film trimming guide	3.00
35mm film winder (for darkroom film loading)	12.00
Collapsible Table Tripod, very rigid, complete with Leitz Ball-Joint Tripod Head	13.50
Instant snap-on tripod connector	6.54
LEICA Exposure meter w. 16X booster, cases	24.00
Achromatic Table Viewer, for glass or card mounted slides, complete outfit	47.70
35mm printer for paper or film strips	33.00
PRECISION Rangefinder, chrome finish	21.00
THE NEW LEICA MANUAL – Tops in 35mm books	5.00

ORDER IT TODAY – and be ready for your busiest season!

PEERLESS CAMERA STORES

...PEERLESS CAMERA STORES

The LARGEST DISPLAY of CAMERAS in The WORLD!

SPECIAL PURCHASE! BRAND NEW!

De JUR 5B Photo-Electric EXPOSURE METER

- ASA Film Scale
- Highly Sensitive
- Complete with Case and Neck-Strap

10.95 Ship Wt. 1 lbs.

SAVE $11.06! Only 14 Left!

FR PORT-A-VIEW 2x2 Slide TABLE VIEWER

- 6 x 6 TV-Type Transparent Screen
- f3.3 Color-Corrected Lens
- Automatic Slide-Changer
- Compact — Easy Storage

Show Slides in Comfort . . . at Your Desk! LIST $49.95! **38.89** Ship Wt. 12 lbs.

Thousands Sold! Only at Peerless! BRAND NEW!

SENSATIONAL 35mm GERMAN IMPORT...

RIVAL '35'

13.5 Coated Ennagon Lens with Genuine Prontor-S Flash Shutter!

- Speeds 1 to 1/300 Sec. & "B"
- Built-in Auto Self-Timer
- Built-in Depth-of-Field Table

32.50 postpaid

Worth $50.00 or More!

Terrific Buy! BRAND NEW! German Import!

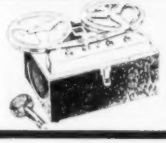
FAMOUS-MAKE Twin-Lens Focusing

2¼x2¼ REFLEX CAMERA

Coated f3.5 Anastigmat Lens with Built-in Flash Synchronization

- Sturdy, All-Metal Construction
- Speeds of 1/25, 1/50, 1/100
- Takes 12 pictures on 620 Film

28.50 Ship Wt. 5 lbs.



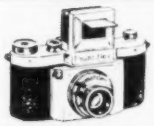
SAVE $50.00! Used . . . World-Famous Precision!

THE BIG VALUE IN RECORDERS! **AMPRO**

TAPE RECORDER

- Complete with MICROPHONE, TAKE-UP REEL, PICK-UP CORD!
- For Home, Office, Clubs, Parties, Churches . . .

69.50 Ship Wt. 25 lbs. LIST $119.50!



SAVE $33.00! BRAND NEW! 35mm

SINGLE-LENS REFLEX CAMERA

PRAKTIFLEX II

12.9 COATED VICTAR LENS

- Interchangeable Lens Mount
- Eye & Waistlevel Finder
- Focal Plane Shutter

Speeds to 1/500 Second **39.50** LIST $72.50! Ship Wt. 3 lbs.

SAVE $10.00! BRAND NEW! 2¼ x 3¼

Federal 269 ENLARGER

Latest Model with f6.3 Anastigmat Lens

- Iris Diaphragm
- Easily Stored
- 2¼ x 3¼ Negative Carrier

Complete with FOCUSING TARGET, LAMP and MANUAL! **29.75** LIST $39.75! Ship Wt. 11 lbs.

PEERLESS VALUE! Used . . . Precision-Built

2¼ x 3¼ ANNIVERSARY SPEED GRAPHIC

f4.5 KODAK LENS

- Coupled Kalart Rangefinder
- Synchro Flashgun
- Speeds to 1/1000 Second

109.50 Ship Wt. 8 lbs.

SYMBOLS: RF Coupled Rangefinder | c Coated Lens | * Flash Shutter

All Items Offered Subject To Prior Sale! Add Estimated Shipping Costs; We'll Refund Every Penny Not Used. If You Prefer C. O. D. Please Send 10% Deposit. PRICES SUBJECT TO CHANGE WITHOUT NOTICE!

10 DAY TRIAL WITH FULL MONEY BACK GUARANTEE! ONE FULL YEAR OF SERVICE

35mm CAMERAS

	New	Used
ARGUS C2, f3.5, Rf		24.50
ARGUS C3, cf3.5* RF, Flashgun, Case	69.50	42.50
BANTAM, Kodak, f4.5		24.95
KODAK 35, f4.5 Anastigmat		27.50
KODAK 35, f3.5 Anastigmat		32.50
MERCURY II, cf2.7		24.50
PONY 828 Kodak, cf4.5*	31.15	22.50
RETINA II Kodak, f2.8, RF		69.50
RETINA IIa, cf2* Xenon, RF, Rapid Wind	164.10	119.00
SUPER DOLLINA II, cf3.5* Tes. RF (List 149.50) SPECIAL	74.50	

Average Shipping Weight 5 lbs.

LEICA AND CONTAX

	New	Used
LEICA A, f3.5 Elmar		39.50
LEICA D, f3.5 Elmar, RF		89.50
LEICA Ic, cf3.5 Elmar Case	136.00	
LEICA IIIc, f2 Summar, RF		158.00
CONTAX II, f1.5 Sonnar, RF		189.50
CONTAX III, f1.5 Sonnar, RF		198.50
CONTAX IIA, cf2 Sonnar, RF*	444.00	254.00
CONTAX S, cf2* Biogon, RF	475.00	238.00

Average Shipping Weight 5 lbs.

ACCESSORIES

	New	Used
35mm cf3.5 Summaron w. ang	122.40	79.50
90mm cf4 Elmar tele, chrome	132.60	79.50
135mm cf4.5 Hektor tele	165.00	129.50
135mm f4.5 Elmar telephoto		69.50
VIDOM Universal Leica Finder		19.50
IMARECT Finder 35mm-135mm	42.00	29.50

Average Shipping Weight 3 lbs.

REFLEX CAMERAS

	New	Used
ANSCO REFLEX, cf3.5		119.50
CIROFLEX B, cf3.5 Alphax	75.60	44.50
CIROFLEX D, cf3.5* Alphax	87.90	59.50
Kodak DUAFLEX, f8*	22.30	14.95
ROLLEICORD, f3.5		69.50
ROLLEICORD IIb, cf3.5* Xenar		99.50
AUTO ROLLEIFLEX, f3.5 Tessar		139.50
AUTO ROLLEIFLEX, LATEST, M-X Synch, cf3.5* Xenar	248.00	
AUTO ROLLEIFLEX, LATEST, M-X Synch, cf3.5* Tessar	268.00	
Zeiss IKOFLEX I, cf3.5 Zeiss		79.50
KINE EXAKTA V, cf2* Biotar	313.75	198.50
2¼x3¼ GRAFLEX B, RB, f4.5		49.50
3¼x4¼ GRAFLEX D, RB, f4.5		69.50
2¼x4¼ SUPER D GRAFLEX, RB, cf4.5* Kodak Ektar	246.75	179.00
4x5 GRAFLEX D, RB, f4.5 Kodak		69.50

Average Shipping Weight 6 lbs.

ROLL FILM CAMERAS

	New	Used
Ansco TITAN, 2¼x2¼, cf4.5*	69.95	39.95
Kodak MEDALIST II, cf3.5*, RF	304.75	179.50
Kodak MONITOR 620, f4.5		39.50
Kodak TOURIST, cf4.5*	71.00	49.50
Kodak TOURIST 800, cf4.5*	97.40	64.50
POLAROID 1-Minute-Camera	89.75	64.50
Voigt RANGEFINDER BESSA II, 2¼x3¼, cf3.5*	115.00	79.50
Zeiss IKONTA BIII, 2¼ x 2¼", cf3.5* Tessar, MX synch, built-on range finder	126.00	
SUPER IKONTA B, cf2.8* Tessar, RF	236.00	159.50

Average Shipping Weight 5 lbs.

8mm EQUIPMENT

MOVIE CAMERAS	New	Used
B&H SPORTSTER, cf2.5	89.95	59.50
B&H TRI-LENS, turret, cf1.9	159.95	117.50
B&H AUTO-8 MAGAZINE, cf1.9 1/2", cf3.5 for lenses	255.90	179.50
B&H MAGAZINE-8, cf1.9	164.95	119.50
CINE KODAK 8 Mag., cf1.9	150.95	99.50
DeJUR CITATION, cf2.5	77.50	46.00
KEYSTONE K-36, cf2.8	58.50	39.95
KEYSTONE Magazine, cf1.9	122.50	79.50
Revere 55, cf2.8	69.50	39.50
Revere 88, f2.5	72.50	44.50
Revere MAG., 2-lens tur, cf2.8	119.50	74.50
Revere B-63, Magazine, 3-lens turret, cf1.9	167.50	99.50

Average Shipping Weight 12 lbs.

MOVIE PROJECTORS		
B&H FILMOMASTER, 400W		99.50
B&H PICTUREMASTER, 750W		174.50
KEYSTONE K-108, 750W	139.50	89.50
KEYSTONE RB, 500W	89.75	59.50
REVERE DELUXE 90, 750W	159.50	89.50

Average Shipping Weight 30 lbs.

PRESS CAMERAS

	New	Used
2¼x3¼ BUSCH, cf4.5, Rapax Shutter	139.37	74.50
2¼x3¼ PACEMAKER CROWN, cf4.5* MX, RF	235.30	179.00
2¼x3¼ PACEMAKER SPEED, cf4.5* Optar	237.60	209.00
4x5 PACEMAKER CROWN, cf4.7, with Solenoid, Flashgun	223.74	149.00
4x5 BUSCH PRESSMAN, cf4.7, Kalart RF, Flash (Value 249.50) SPECIAL	149.50	

Average Shipping Weight 10 lbs.

ENLARGERS

	New	Used
DeJUR Professional, 4x5, f4.5 lens, condenser	172.50	118.50
DeJUR Versatile I, up to 2¼x3¼, f4.5, condenser	126.50	89.50
LEITZ Focomat, 35mm	147.00	109.50
Simmon OMEGA B4, f4.5	127.50	79.50
OMEGA D2,4x5,5¼"f4.5,cond	211.96	139.50

Average Shipping Weight 40 lbs.

SLIDE PROJECTORS

ARGUS 2x2, PBB, 200 Watt Blower, Case	49.50	32.50
Golde REFLEX 2¼x2¼, 300W	86.50	59.50
KODASLIDE TABLE VIEWER 4X	49.50	34.95
LA BELLE AUTOMATIC 2x2	95.35	59.50
SKAN 2x2, 100W, blwr cooled	29.95	19.50

Average Shipping Weight 10 lbs.

LATEST BOOKS

LEICA GUIDE, 1952 Edition	1.57
Photography by Natural Light, Ansel Adams — Just Out	2.70
ROLLEI Annual 1952	3.95
EXAKTA Guide (incl. VX)	1.75
Advanced Photography, Feininger	6.75
Photography for Teen-Agers	2.65
Graphic Graflex Photography	4.05
Photo Lab Index DeLuxe	14.40
Movies for TV, Battison	4.20
The Nude, Tuchin	4.50
There's Money in Pictures, Solomon	2.70

Add Postage.

PEERLESS CAMERA STORES

Dept. P6 • 415 Lexington Avenue, New York 17, N. Y.

☐ Please send me

If not completely satisfied, I will return your shipment within ten days for MY MONEY BACK IN FULL, including postage.

☐ I WANT TO TRADE! *Rush your best offer for my*

(Please Print)

NAME

ADDRESS

CITY, TOWN STATE

☐ Please send me your latest Booklet of Camera Bargains.

415 LEXINGTON AVENUE, NEW YORK 17, N. Y.

MU 7-1000 • OPPOSITE GRAND CENTRAL TERMINAL

letters to the editor

Two Sides of a Question

I would like to say how much I agree with your correspondent in the January issue of PHOTOGRAPHY who complained of the deletion of the group of full-page black-and-white prints which used to be a feature of your magazine. This part was always the first to be studied when your magazine arrived. My friends to whom I lend PHOTOGRAPHY all agree that it is a great pity that this group of "salon type" photographs have been replaced by instructional articles with comparatively poor illustrative photographs.

A. R. Skeggs
St. Albans, Herts., England

I just finished reading Mr. Joseph Costa's article on photographing the Met in color. My respects to a man who not only is a master in photography but who has sufficient command of the English language to write a very absorbing article. Articles on noteworthy pictures such as this make a magazine truly interesting, and are considerably more enjoyable than pages filled with photographs containing no more written material than the lens stop and shutter speed of the picture. Please keep up the present quality of your fine magazine.

Herm Levin
Chicago, Ill.

• *We're glad to have expressions of two nearly opposite points of view like these. Only by readers' response do we know what they like. To Mr. Skeggs we would say: we try to include a picture feature in every issue, planned around a central theme or idea, rather than a miscellaneous group of pictures. We feel that in this way we can present really good pictures, and at the same time present an aspect of photography systematically.* (See Snapshots Can Be Wonderful *in this issue.*) *To Mr. Levin: we are aware of the need for good writing to accompany and interpret photographs. Costa's article was a fine example of that. But we are also convinced that good pictures speak for themselves, and we want to give them room to do it.*—ED.

What is D-76F?

Thanks for the recent tour through *Life's Dream Photolab* (March issue); however, I'm puzzled about one thing. Just exactly what is D-76F? As far as I'm concerned, D-76 is tops for quality cut-film work, and if Kodak has modified it in any way for the better, I'm sure that many of your readers would like to know about it.

Richard Bollinger
Santa Barbara, Calif.

• *This variation of standard D-76 is essentially the one described in the Kodak Handbook (though not called D-76F there), in which the granular borax or Kodalk content is increased ten times. Kodak recommends this to shorten developing time by half, but many workers have found it useful for forcing development to increase effective film speed. It was discussed in our article* 35-mm Today *(November, 1951, page 56).*—ED.

Lonely Thunderbirds

Returning to my foxhole from my one hot meal of the day, I found lying in the Korean snow a copy of the January issue of PHOTOGRAPHY. Back in the line, my buddies and I all looked through it, and everyone had some comment about the cover-girl, Exilona Savre. We couldn't agree as to just how beautiful she is; perhaps a full-face photograph would help. There are at least a hundred of us lonely Thunderbirds curious to see what she looks like.

Exilona, full-face.

Sfc. James L. Mills
45th Infantry Division
Chorwon, Korea

Reportage—or Obscenity?

I feel I must register a complaint concerning your publication of a picture by George Mattson of the *Daily News* in your March issue. I refer to the one which shows the grief of a mother whose child has just been crushed to death by a truck. I feel deeply that such scenes of intense private grief should not become part of the daily diet of the general public, most of whom are avid of sensation but careless of the source. Such an invasion of privacy constitutes, in my opinion, a very real obscenity. . . . Unless a picture such as Mr. Mattson's is taken in a sincere and sympathetic effort to impress upon us the fact that our automobiles take an enormous toll of life each year . . . his pictures constitute an invasion of an area of human experience which should remain inviolate. I do not imply that Mr. Mattson is not such a sympathetic photographer, but I do contend that if his picture is simply a fragment lifted from life, with no intent on his part to relate it to a purposeful whole, then the work is not worthy of his efforts and is merely cheap sensationalism. Few photographers, indeed, have the humanity necessary for the successful handling of themes such as these. I do not take objection to this one picture alone, but to all such pictures which are published in our daily newspapers, offered as pablum to an America which seems spiritually starved. . . . There are many forces at work which have as their ultimate end the destruction of the God within us. Not all of them are as obvious as Stalin's secret police. An unfeeling photographer is one of these forces, and it is my opinion that he debases himself more than he does his subject.

John Harris
Wilkes-Barre, Pa.

Westen's have satisfied GI CUSTOMERS all over the World

The New 1952 KINE EXAKTA VX

For the Ultimate in 35mm Photography

Kine Exakta VX with AUTO Diaphragm, f2.8 ctd. Zeiss Tessar $269.50
Kine Exakta VX with AUTO Diaphragm, f2.0 ctd. Zeiss Biotar 343.00

EXAKTA OUTFITS

EXAKTA V with f2.9 Meritar lens, eveready case, f3.5 Steinheil wide angle lens and 90mm f4 telephoto $249.50
EXAKTA VX with f2 Xenon lens, eveready case, 90mm f4 telephoto lens and flashgun 289.00
EXAKTA VX with f1.9 Primoplan lens, eveready case, f3.5 Steinheil wide angle lens and 90mm f4 telephoto 335.00
EXAKTA VX with f3.5 Tessar lens, eveready case, 135mm f4 Zeiss telephoto and 360mm f5.5 Tele Xenar 399.00

EXA OUTFITS

EXA with f2.9 Meritar lens, eveready case, 90mm f4 telephoto lens, 2 filters, adapter ring, sunshade and flashgun $149.50
EXA with f2.9 Meritar lens, eveready case, f3.5 Steinheil wide angle lens, 2 filters, adapter ring, sunshade and flashgun 149.50
EXA with f2.9 Meritar lens, eveready case, f3.5 Steinheil wide angle lens, 90mm f4 telephoto lens 179.50
EXA with f2.9 Meritar lens, eveready case, 90mm f4 telephoto lens and 135mm f4.5 Xenar telephoto lens 189.50

Buy on our Time Payment Plan

GI Orders get the

ROLLEIFLEX 1952

The only twin-lens reflex for 2¼" x 2¼" roll or cut film as well as 35mm

Automatic Rolleiflex, Model 1952, w f3.5 Schneider Xenar coated, now fully synchronized shutter, complete with lens cap, cable release, eveready case, detailed instructions and guarantee card $265.50
Automatic Rolleiflex, Model 1952, w f3.5, Carl Zeiss Tessar, fully synchronized, T coated, equipped as above 285.00
Rolleicord Model 1952 w f3.5 Schneider Xenar lens, synchronized, equipped as above 149.50

GENUINE ROLLEI ACCESSORIES

Rolleiflex filters bayonet mount in case: sport, lt. yellow, med. yellow, lt. green, green, orange, UV, red, Infra Red, haze ..... each $ 5.12
Lens hood, bayonet mount 5.12
Rolleinar lenses, set of 2, in case 18.69
Rolleipar lens, corrects parallax—in case 9.06
Cutfilm Back Set, includes 3 holders 38.28
Rolleikin 35mm Attachment 35.78
Focusing Hood Extension 1.50
Panorama Head 14.16

TRADE YOUR ROLLEIFLEX FOR THE 1952 MODEL

ONLY AT WESTEN'S

Telephoto, coated bayonet mount for Rolleiflex and cords $79.50

Buy on our Time Payment Plan

RUSH YOUR ORDERS TO

Customer Satisfaction Assured
All Merchandise Guaranteed

WESTEN'S

Buy Your Photo Needs on Our
Convenient Credit Terms

Every Item Advertised in stock • BRAND NEW • Guaranteed Deliveries

Crammed with great features!

THE NEW

MASTER REFLEX

You get all these features in this precision, single-lens reflex camera. 12 2¼x2¼ exposures on 120 film, 1 second to 1/1000th focal plane shutter with delayed action self timer. Fully synchronized for flash and strobe at all speeds. Double exposure preventative, sports finder in hood. Takes wide choice of interchangeable lenses. Wide angle, telephoto, extension tubes, etc. are available.

		Accessories	
with f3.5 Meyer Lens	$185.00	Set of Extension Tubes	$ 30.00
with f2.8 Pre-set Diaphragm		240mm f5.5 Telemegor	180.00
Carl Zeiss Tessar	$239.00	Flash Cord	7.50

NEW CARL ZEISS TESSAR LENSES
In Compur, synchro-shutters for press cameras

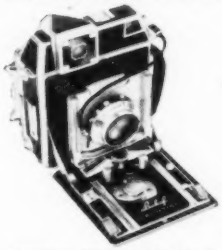
4⅛" f3.5 CZ Tessar Compur Rapid Synch.—for 2¼x3¼	$ 75.00
5¼" f4.5 CZ Tessar Press Compur Synch.—up to 4x5	79.50
6" f4.5 CZ Tessar Press Compur Synch.—for 4x5	87.00
6" f3.5 CZ Tessar Compur—for 4x5	150.00
Famous Zeiss Contax S f2 Biotar—automatic diaphragm	460.00

MASTER REFLEX OUTFIT
Master Reflex with f3.5 lens, eveready case, flash gun, sunshade, adapter ring and 4 filters $225.00

Buy on our Time Payment Plan

GREEN LIGHT AT WESTEN'S

The Most Versatile 2¼ x 3¼ Ever Made



Linhof
SUPER TECHNIKA

One Camera with Everything
- **Multifocus Rangefinder**
- **Tilting & Swinging Back & Front**
- **Revolving Back**
- **Triple Extension Bed**
- **Drop Bed**
- **Quick Change Lens Lock**

Complete Super Technika Outfit With Three Lenses $575.00
Consists of 2¼" x 3¼" Super Technika camera, 105mm 4" Schneider Xenar f3.5, 65mm 2½" Schneider Angulon Wide Angle f6.8, and 180mm 8" Schneider Tele Xenar f5.5. All in fully synchronized MX Compur Rapid Shutter with speeds to 1/500 sec. and all mounted and coupled to rangefinder.

SUPER TECHNIKAS 4x5 and 5x7

4 x 5 TECHNIKA IIIB	$224.75	90mm f6.8 Angulon cpr. rapid synch.	$450.05
4 x 5 SUPER TECHNIKA less lens and shutter	299.75	4 x 5 SUPER TECHNIKA 3 lens outfit, as above, plus 240mm f5.5 Tele-Xenar press compr. synch.	575.30
4 x 5 SUPER TECHNIKA one lens outfit with 150mm f4.5 Xenar cpr. synch. shutter	376.90	5 x 7 SUPER TECHNIKA less lens and shutter	449.75
4x5 SUPER TECHNIKA two lens outfit, as above, plus			

Buy on our Time Payment Plan

SPEED & CROWN GRAPHICS
Complete Outfits
Latest Models
All Brand New

Listed are all items in each Graphic Outfit — HERE'S WHAT WE SEND YOU.

YOU'RE ALL SET FOR PICTURE TAKING

- Camera you select
- Coated lens of your choice
- Synchro Shutter
- Kalart Cpld. Range Finder
- Complete Flash Gun
- Graphic Film Pack Adapter
- 6 Cut Film Holders
- Sunshade
- Adapter Ring
- 4 Series VI Filters
- Deluxe Carrying Case
- Factory Guarantee

Size of camera and choice of lens determines price of complete outfit.
(That is, you get the complete Graphic outfit as listed above, and the price you pay is shown following the camera and lens you choose.)

SIZE	LENS	COMPLETE OUTFIT PRICES SPEED GRAPHIC	CROWN GRAPHIC
2¼ x 3¼	f4.5 Ektar 4"*	$319.00	$279.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3¼ x 4¼	f4.7 Optar 5¼"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5¼"	329.00	284.00
4 x 5	f4.7 Optar 5¼"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5¼"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

Outfits furnished with Ektalite Screens at no charge. *With 1/800 sec. flash supermatic shutter at $13.00 additional. All Zeiss lenses "T" coated. All Graphics with GRAFLOK backs.

3¼x4¼ SUPER D GRAFLEX with 6" or 7½" Kodak Ektar Lens $246.75
4x5 SUPER D GRAFLEX with 7½" Kodak Ektar Lens ... 267.25

GRAPHIC ACCESSORIES

Roll Film Holders for Graphics or Graflex, 2¼x3¼	$18.95
for 3x4 and 4x5 sizes	21.50
Grafmatic (6 septum) holders 2¼x3¼, $14.85—4x5.	21.95
Graflarger—complete with stand	52.50

LENSES for 2¼ x 3¼

65mm Schneider Angulon, sync	$ 59.50
65mm Graflex Optar wide angle, full sync	98.20
80mm Wide Field Ektar	117.60
8" f5.6 Graflex Tele-Optar, 1/400 sync	143.10
10" f5.6 Graflex Tele-Optar, sync	153.00
240mm f5.5 Tele-Xenar, press Compur, sync	138.85

LENSES for 3¼ x 4¼ and 4 x 5

90mm f6.8 Schneider Angulon w. a. full sync	69.50
90mm f6.8 Graflex Optar, full sync	99.50
100mm f6.3 Wide Field Ektar, flash super	122.65
25cm 10" f5.6 Graflex Tele-Optar Barrel Mt.	129.00
Graphex shutter	153.00
240mm f5.5 Tele-Xenar press Compur sync	99.50
270mm f5.5 Tele-Xenar Compur sync	125.00
15" f5.6 Tele-Optar, Alphax sync	213.00
360mm f5.5 Tele-Xenar, Compound sync	170.00
500mm f5.5 Tele-Xenar, Compound sync	445.00

All Lenses Coated—Guaranteed

Buy on our Time Payment Plan

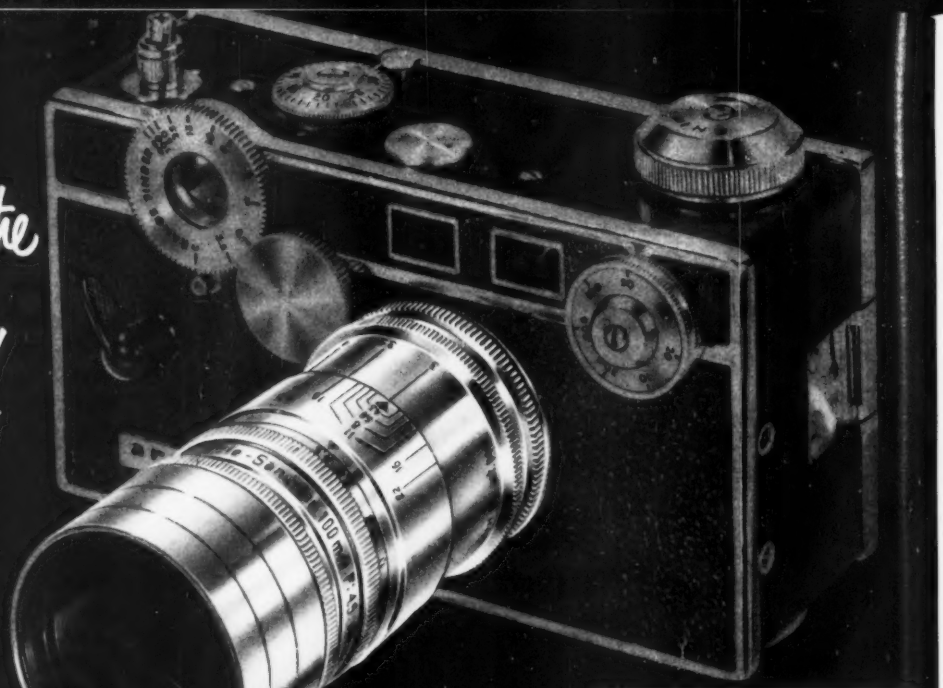
SAVE! SAVE! SAVE!
GI's Write for detail information on our exclusive Deposit Payment Plan.

TRADES ACCEPTED

Westen's
SANTA BARBARA, CALIFORNIA

• Use our easy TIME PAYMENT PLAN •

EXCLUSIVE WESTEN OFFER
With every purchase of these cameras and Speed & Crown Graphics, we will furnish one roll or box of proper size b&w film. Shoot your first pictures and send them to us for FREE expert analysis.



the New Star in the argus Sky!

100 mm. (4 inch) F/4.5
Hard-coated Optics, only
$69.50

EVERY DETAIL GUARANTEED 100%

- ★ "Helical Focusing"—found only in the most expensive lenses.
- ★ Four hard-coated elements, each color-corrected.
- ★ Installs easily, quickly.
- ★ Coupled to range-finder . . . always in accurate focus!
- ★ Depth of field scale 3 feet to infinity.
- ★ "Click" Diaphragm Stops.
- ★ All numbers and markings on top of lens for easy reading and adjustment.
- ★ Built-in sunshade and filter holder.
- ★ Accuracy Tested, GUARANTEED.
- ★ Special, Non-Corrosive Light-weight Alloy.
- ★ Two lens caps for front and rear.

the TELE-Sandmar®

TRU-TELEPHOTO LENS

The First and Only Interchangeable Telephoto Lens for The Argus C-3

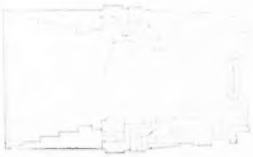
It's the Lens You've Always Wanted! Here's the precision telephoto you've asked for—the FIRST and ONLY true telephoto lens for the popular Argus C-3. Now you can enjoy the versatility and perfection of cameras costing many hundreds of dollars.

Interchangeable! Coupled with Range-Finder! No matter how many times you switch lenses, they remain accurately coupled to your range-finder. Thus, you get perfect, "always-in-focus" shots.

GUARANTEED UNCONDITIONALLY for LIFE!

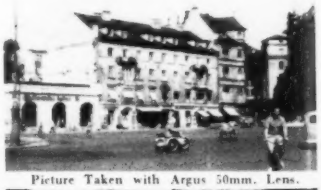
TRUE TELEPHOTO LENS — not a magnifier! The Tele-Sandmar has four hard-coated precision elements that cover the full negative. All elements are color-corrected for true color reproduction.

See the Tele-Sandmar at your favorite dealer or write for dealer nearest you.



"U. S. Patent Pending"

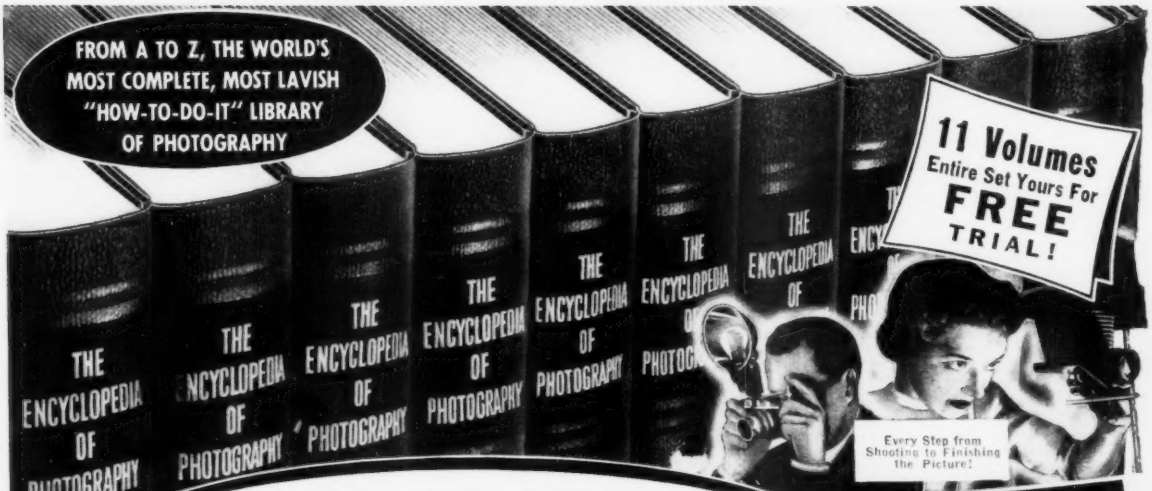
SEE THE DIFFERENCE
The TELE-Sandmar Makes!



Picture Taken with Argus 50mm. Lens.

Picture "Brought up Close" with the Tele-Sandmar 100mm. Lens.

Geiss-America Importers and Distributors CHICAGO 45, ILLINOIS



Brand New—Covering Every Phase of Picture Making for Amateur and Professional!

ENCYCLOPEDIA OF PHOTOGRAPHY

Over 4,300 Big 7" x 10" Pages . . . Over 9,300 Pictures Including Full Color and Photogravure Plates!

Prepared by 250 Famous Picture Specialists

"Sniper!" Carl Thiessaard of Acme used stop-action, slow shutter, to capture dramatic motion.

AS NECESSARY as your camera and darkroom—this New, Revised, Enlarged Edition of the most comprehensive, up-to-date, How-to-Do-It Reference Encyclopedia and Self-Instruction Course in Photography ever published! It's greater than ever! So elaborate, so costly to produce, that we have to limit the size of each printing carefully! Whether you are beginner, advanced amateur or professional, you will find in these books the most up-to-date answers to your questions about all branches of photography—from the planning of pictures to finishing. They will show you how to get more perfect results from your camera and darkroom equipment; give you thousands of new ideas that will make your photography more PLEASURABLE and more PROFITABLE!

10,000 Items of Information Including Newest Equipment, Newest Methods, Newest Processes!

THINK of having at your instant command the help and advice of over 250 leading authorities such as Willard D. Morgan, John F. O'Reilly, Walt Disney, Paul Outerbridge, Margaret Bourke-White, Ansel Adams, H. R. Rockwell, Jr., Julien Bryan, Dmitri Kessel, scores of technicians and researchers from Eastman Kodak, Ansco, National Broadcasting, Leitz, Bell and Howell, Zeiss, Bausch and Lomb, General Electric! They have made every article easy to under-stand and have brought the entire Encyclopedia up to the minute!

Over 2,100 units of instruction cover the use of EVERY kind of camera, accessory and equipment! Still and Action Pictures, Black and White and Color Work. Silent and Sound Movies! The latest and best methods of lighting, exposure, development, printing, enlarging, finishing! Every division of photography such as Portraiture, Theatre Work, Press Pictures, Advertising, Nature, Wild Life, etc.!

Hundreds of up-to-date revisions throughout, PLUS an entirely NEW giant volume of 396 pages, and a completely revised index volume. Over 9,300 pictures contributed by over 1,500 photographers! Over 500 Full-Tone photogravure and FULL COLOR photographs! More than 1,000 graphic, instructive line drawings! Over 7,700 delicately etched 150-screen black and white halftones! All on finest quality coated paper to retain every fine detail of the originals. Bound in beautiful Emerald Green Morocco-Grained BUCKRAM—to withstand hard use! Ornamentation in GENUINE 23-KARAT GOLD.

Mail Coupon for FREE Trial!

Because this printing is limited, we can guarantee delivery only if your reservation is received promptly. We will ship these 11 magnificent volumes to you for a week's FREE enjoyment. If not delighted, just return it and owe us nothing. Otherwise remit amazingly low price in easy installments shown in coupon.

THE NATIONAL EDUCATIONAL ALLIANCE, INC.
37 W. 47th ST., NEW YORK 36, N. Y.

Here Is Just a Partial List of Over 2100 Units of PRACTICAL How-to-Do-It Instructions:

- Action Subjects
- Advertising Photography
- Animal Photography
- Art in Photography
- Artificial Light
- Bird Photography
- Bromide Printing and Enlarging
- Cameras and Accessories
- Candid Photos
- Careers in Photography
- Cinematography 8mm and 16mm
- Color Photography
- Color Printing
- Commercial Photography
- Developers and Developing
- Darkroom Built by Yourself
- Electronic Flash Lighting
- Enlarging
- Exposure
- Flashlight
- Free-Lancing
- High Speed Techniques
- Infrared Photography
- Kodachrome
- Lighting
- Landscapes
- Law and the Photographer
- Markets for Photographs
- Medical Photos
- Miniature Cameras
- Newspaper Photography
- Night Photography
- Nude Photography
- Photomontage
- Polarized Light
- Portraiture
- Printing
- Retouching
- Rodeo Photography
- Sports Photos
- Stage Photography
- Still Projection
- Studio Arrangement
- Table-Top Photos
- Television
- Toning Processes
- Trick Photography
- Visual Teaching
- X-Ray Photos and hundreds of other subjects covering every up-to-date development in photography

How to Make Glamour Shots, Summer and Winter, as in this one, on ample by Peter Hinde.

How to Shoot for Top Human Interest, as in this Eastman Kodatron lighted subject by Frank Bauman of Look.

MAIL THIS FREE-TRIAL COUPON *TODAY!*

NATIONAL EDUCATIONAL ALLIANCE, INC.
37 West 47th St., New York 36, N. Y.

Please reserve for me, for a week's FREE enjoyment, a set of the new 11-volume ENCYCLOPEDIA OF PHOTOGRAPHY, in De Luxe Binding of genuine Emerald Green Morocco Grained BUCKRAM, embossed in 23-KARAT GOLD. Notify me when the books are ready to ship and I will send only $1 deposit. On receipt of it ship me the complete set prepaid for a week's free enjoyment. At the end of that time, I will either return the set and you will refund my $1; or I will keep the set and will start then to remit $5 each month until the low price of $55 plus postage is paid. (Cash-with-order Price only $50.)

Name 126

Address 716

City ..... Zone ..... State .....

SAVE SHIPPING CHARGES ON 29-LB. SHIPMENT by enclosing $1 deposit with this coupon and we stand all packing, shipping and insurance charges. Same return privilege, refund guaranteed.

camera clubs by Whit Hillyer

Beef Department

A WHILE BACK I delivered a sermon on the general inadvisability of running technical articles in club publications. As my example of why not to do so, I cited an anonymous article on the subject of filters for use with color film. The writer of that piece no longer is anonymous to me. Stung into rebuttal, he's come in with quite a letter. Turns out that he's no schmoe, technically speaking. He wrote to me courteously and ably. Since he gave me a three-sheet treatment, single-spaced, I obviously can't reprint his letter here.

But he admits to one characteristic which I had warned against in club bulletin writing—he allows that he's opinionated and that he was counseling his fellow-members from his own preferences, to some extent at least. And that's where we differ.

Your own opinions on technical matters are, as I said originally, fine for conversation over the coffee. But they should not be delivered in writing, where your less advanced readers may possibly take them as gospel.

In justice to my correspondent I must say that he apparently was trying to simplify technique for his readers. This is laudable—we all know photographers who get so deeply into technique and gadgets that they lose all the enjoyment of picture-taking. Perhaps my main objection was that he colored his simplification slightly. He described things in terms of his own practices and those of some of his friends—period. He named one make of film and filters (which he and others prefer) to the exclusion of another which is regarded highly by a number of competent filmers. And he hasn't yet refuted my claim that you *can* control light to quite an extent with a color temperature meter and a set of compensating filters. I had already agreed that this bit of technique takes time, investment, and experimentation. But folks do it every day.

I'll end this by repeating one of my original statements: Technical advice should be *complete and accurate.*

Exchange Salon Now Ready

The 1952 annual exchange salon of *Wyandotte Camera Club* (Kansas City, Kan.) still has several months of booking time available. The club writes also that a previous road show has been lost en route between dates, and that any clues as to its whereabouts will be appreciated. Salon chairman is Mr. Bernadotte Anderson, 905 N. 9th St., Apt. C, Kansas City, Kans.

New Jersey Clubs Launch Group

Representatives of twenty camera clubs early this year met and organized the *New Jersey Federation of Camera Clubs.* The move culminated a year of productive effort by a hard-working steering committee. Plans call for a monthly bulletin, an annual print and slide salon, and assistance to member clubs in obtaining speakers and judges.

Any New Jersey clubs desiring to join the new group can obtain details from Robert Porter, 137 Herbert Avenue, Fanwood, N. J.

Salon for Exchange

The *Pocono Camera Club* wishes to make exchange bookings for its road show. Write to Guy Dean III, 173 Spring street, East Stroudsburg, Pa.

Quaker Group Completes New Exhibition Hall

Scheduled for dedication May 24, the new Photographic Memorial Hall of *Photographic Guild of Philadelphia* has been fitted with special illumination. It will house permanently the best prints made by *Guild* members since the club was founded in 1899.

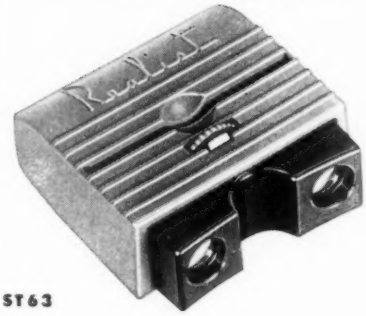
A recent publicity drive by *Guild* members has resulted in widespread display of colored paper banners bearing the club name; and the group has constructed its own electric sign on the front of their headquarters at 3140 Market St., Philadelphia.

We hear . . . that past president at *Jackson Park Camera Club* (Chicago), Charles Hurst, now heads the year-old *Highland Park* (Ill.) *Camera Club.* Correspondence with this group should be sent to Dr. Ernest Wright, 3104 Priscilla Lane, Highland Park . . . *Toledo Camera Club* has its own solution to the problem of editing its bulletin, "Light Reading." No editor is named, but there's an editorial staff to which contributions are sent for handling. Judging from the appearance of the paper, the system seems to work fine . . . Not too long ago, *Toronto Movie Club's* Bert Croft set a record which I think is unique —10 solid years of attendance at all club and executive committee meetings. This is the stuff which makes camera clubs succeed. The Toronto moviemakers, incidentally, set up shop in 1934, have an active membership of 90 today . . . With the investment *Berks Camera Club* has in its building and equipment at Reading, Pa., you can hardly blame the boys for being a little careful. They change the lock on the door annually, new keys being dispensed by President Bernie Esser . . . So finally I get the chance to fly nonstop from Los Angeles to Chicago. Big deal. I load with color, rush to the airport full of plans for magnificent aerial shots of Grand Canyon, perhaps Hoover Dam, and so on. Just after we clear San Gorgonion Pass, the weather socks in solid at a mile, we climb to 24,000 feet to escape the bumps, and we stay up there above the clouds until Burlington, Iowa. The stewardesses were the best scenery I saw (and they were plenty good). Got a lot of good reading done, though, including one very interesting piece on taking color pictures from an airliner.—

THE NEW

Realist

"HANDI-VIEWER"



ST63

- Matched, achromatic lenses
- Brilliant illuminating system
- Life-size pictures

NEW LOW PRICE ONLY $9.50

Realist The REALIST HANDI-VIEWER has the same fine lenses . . . same brilliant illuminating system . . . and same picture size as the ST61 REALIST Viewer. Attractively styled in three colors and sturdily constructed of heavy-duty plastic. Lights up with slight finger pressure on the stereo slide. Focusing knob is centrally located. Entire viewing operation can be done with one hand. Ideally suited for mass viewer purchasers or for extra personal viewers. Available *now* through your authorized REALIST camera dealer. DAVID WHITE COMPANY 363 West Court Street, Milwaukee 12, Wisconsin.

STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

Take it easy WITH STEREO-REALIST

Take 3-dimensional pictures of her wedding for the June Bride

WEDDING pictures are always treasured mementoes — but REALIST wedding pictures in full, natural color and true-to-life depth are priceless. REALIST pictures are easy to take, too, because the REALIST Camera is so simple to operate . . . a masterpiece of precision engineering.

The REALIST is the ideal personal camera because it exactly reproduces what you see with your eyes. If the original scene is eye-pleasing, it will be equally as pleasing when viewed in the REALIST Viewer.

You'll enjoy owning a REALIST Camera. REALIST pictures are a thrilling experience in lifelike three dimensions and glorious natural color. They're so real they almost live and breathe. If you haven't seen REALIST pictures, ask your camera dealer to show you some. See for yourself how *you* can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 363 W. Court St., Milwaukee 12, Wisconsin.

Camera and Viewer $178.75 (Tax Inc.). Priced according to Fair Trade Practices.

Winner of U. S. CAMERA Gold Medal Achievement Award

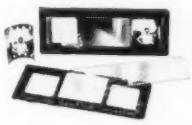
STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

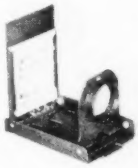
Stereo-REALIST Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.

BUY THESE CUSTOM-BUILT REALIST ACCESSORIES AT YOUR CAMERA DEALER

New, Low-Cost REALIST Viewer
Only viewer in its price range with matched, achromatic lenses. Built-in light source. Pocket size, sturdy. Economical, but top quality.



Permamounts
The ideal mount for viewing and projection; 5 window sizes. Plastic-glass combination is durable, neat, easy to assemble. Adhesive backing seals firmly.



FILM IDENTIFIER
Eliminates possibility of losing valuable film. Puts name and address right on the film—using part of film otherwise blank. Convenient pocket-size.

GRAFLEX offers...

18 Fine Cameras for Every Picture-taking Need!

The Famous

GRAPHICS

Pacemaker Speed and Crown
The Century

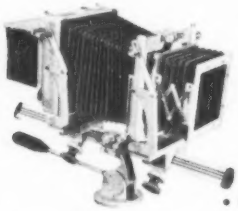
As famous for their ease of operation as for their dependable performance, Graflex's three great Graphics have earned a world-wide reputation that no other "press type" camera can match. You can use a Graphic like an ordinary folding camera – yet all the professional features are there when you need them. *Speed Graphic* has focal plane shutter with governed speeds to 1/1000th. *Crown Graphic* is identical except for focal plane shutter. *Century Graphic* offers scores of Graphic refinements at popular prices (from $108.00). Features include ground glass focus, Graflok Back and built-in flash synchronization.

The Amazing

SUPER D GRAFLEX

. . . ultimate in reflex cameras

Whether it's portraits, action, landscape or babies . . . the famous Super D Graflex takes all the guesswork out of picture-taking. Single-lens focusing removes all need for parallax correction . . . and the *fully* automatic diaphragm lets you focus right up to the moment of exposure. Focal plane shutter gives speeds to 1/1000th . . . and large negative size (4 x 5 or 3¼ x 4¼) heads a long list of prize-winning features. The Super D Graflex comes equipped with built-in flash synchronization and the amazing Ektalite Field Lens which gathers light and distributes it evenly over the ground glass. From $246.75.



The Contortionist

GRAPHIC VIEW II

. . . ace of studio cameras

The Graphic View II can handle almost any job, because it has a complete range of swings, tilts and shifts on *both* the front and back standards – all on the optical axis! The newest model has a longer bellows draw than ever before . . . ideal for extreme close ups and for use with longer focal length lenses. All controls, including the rising front adjustment are handy and positive locking . . . and the combined camera base and tripod head revolves full circle, tilts down 90° and up 30°. Over-all it's built with watch-like precision for a life-time of service. Complete with carrying case from $148.50.

The Versatile GRAFLEX

CIRO 35

. . . only range finder "35" under $50*

*Models R & S

Though packed with features to delight the experienced camera fan . . . it's as easy to use as an ordinary box camera. The coupled range finder helps prevent out-of-focus shots . . . and the CIRO 35 is the only camera under $50 that boasts this wonderful aid to prize-winning pictures! All models have coated lens; built-in flash synchronization; film counter; and scale focusing for clear, sharp results every time! Yes, it's dependable in every detail . . . because CIRO cameras are all built and inspected under Graflex's critical quality control! Three models now from $44.15. (Case $6.50. Flash Unit $5.85.)

The Popular GRAFLEX

CIRO-FLEX

. . . America's favorite twin-lens camera

One twist of a knob . . . and you get a razor-sharp image on the ground glass . . . a print-size preview of what your camera is "seeing"! No more cut-off heads . . . no more fuzzy, out-of-focus results! Ideal for action work or photo-studies . . . outdoors or indoors . . . the precision built CIRO-FLEX comes in five models (three with built-in flash). Each has coated lens; steel-welded body; field lens under ground glass for extra brilliance; magnifier and sports-finder in viewing hood. Yet three models are priced below $100! (Case $8.50. Flash Unit $14.10.)

a COMPLETE LINE!

Practical Accessories for Every Photo Problem!

Backing all Graphics!

THE FAMOUS GRAFLOK BACK

Gives you greater flexibility and choice of film than ever before! Now standard equipment on all Graphics, the Graflok Back can be bought separately and fitted to earlier models. **$13.95 up**

120 ROLL FILM HOLDER

This ingenious holder converts your Graphic or Graflex quickly to 120 Roll Film. Compact, light-weight, with automatic film control and counter. Dark slide permits removal from camera at any time! **Now Only $18.95 up**

The versatile

GRAFLARGER

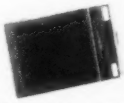
. . . with Aristo Cold Light

A wonderful dark-room accessory! Attaches to any Graphic or Graflex to make a home or portable enlarger. Doubles as retouching stand or transparency viewer. Underwriters' Laboratories approved. **Now Only $35.00**

GRAFLITE

. . . Finest flash unit on the market!

Fits almost every camera! Doubles your opportunities because it lets you shoot indoors; in bad weather . . . and improves shadow control even in sunshine! Provides the answer to every lighting problem! **Now From $22.75**



Revolutionary New

RITEWAY

Film Holder

Far stronger than wood, less vulnerable than metal and it cannot warp! For 4 x 5 Graphics . . . it's easier to use . . . guarantees perfect over-all picture sharpness. At $4.05, the amazing Riteway is an unmatched value!

The Unique

GRAFMATIC

The ingenious Grafmatic (from $14.85) holds six sheets of monochrome or color film or both! Cycles rapidly, permits quick changing and mixing of emulsions. See the famous Graflex Film Pack Adapters too! (From $6.85).

The miracle

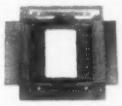
POLAROID GRAPHIC BACK

Brings new versatility to your 4 x 5 Graphic, with its miracle picture-in-a-minute feature! Ideal for checking composition . . . and for any occasion where an immediate print is needed. $77.50.

New low-cost

GRAPHIC TRIPOD

Weighs only 4 lbs., 6 ozs.—packs away in a suitcase. Sliding centerpost eliminates necessity for separate leg adjustment—can be reversed for "worm's-eye" shots. Finished in wear-resistant baked crackle. From $31.50.

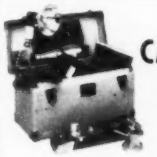


The DIVIDING BACK

Permits the taking of two exposures on a single 4 x 5 film! Models for 4 x 5 Graflex and Graflok backs accepting standard film accessories . . . each exposure is automatically centered upon the optical axis. **Now From $23.65**

LENSES OF ALL KINDS

Your Graflex dealer has a wide selection of fine lenses to fit your Graphic or Graflex camera. Wide-angle and telephoto . . . each is backed by the Graflex 60-year reputation for the finest in photo-equipment.



Finest Quality

CARRYING CASES

In Vulcanoid or top grain leather, Graflex carrying cases are the finest and sturdiest that money can buy . . . and are available for all Graflex cameras and accessories. See them at your nearest Graflex dealer's.

GRAPHIC GRAFLEX PHOTOGRAPHY

. . . has earned an important place in the library of every advanced photographer. With hundreds of photographs and diagrams, it's a complete guide to prize-winning photography. Edited by Morgan and Lester . . . $4.50.

FREE! 48 page booklet . . . tells you how to buy a modern camera!

GRAFLEX®

Prize-Winning Cameras

Graflex Inc., Dept. 97
Rochester 8, New York

Please send me the new FREE GRAFLEX 48-page booklet.

*Name*_____

*Street*_____

*City*_____

*County or Zone*_____ *State*_____

***FREE!**
$8.50 LEATHER EVEREADY CASE
with the sensational new
KENFLEX
Twin Lens Reflex Flash Camera
$70.00 Value only $39.50

Sturdy, imported camera with features that you'll find in cameras selling for twice as much. Includes:
- F3.5 viewing and F3.5 coated picture taking lens
- Built-in flash
- Speeds to 1/200th
- 12 2¼x2¼ pictures on 120 film

*Offer ends July 1, 1952

SAVE 33⅓%
REVERE 67
8mm MAGAZINE
TURRET MOVIE CAMERAS
(Demonstrator Models)

These high quality cameras have a 2 lens rotating turret head that permits taking normal, distant, wide-angle and close up shots with expert results. Magazine load permits quick interchange of color or black and white film. Has single frame exposure . . . continuous run . . . 5 speeds.

	List	SALE
WITH COATED BAUSCH AND LOMB F2.8 LENS	$119.50	$79.95
WITH COATED F1.9 LENS FOCUSING MOUNT	144.50	96.50

All sold with full guarantee

The Great New
2¼ x 3¼ SUPER TECHNIKA LINHOF

Includes a host of new, incomparable features that make this one of the greatest offerings from this World-Famous firm.

$575.00 tax included

Includes 3 matched coated lenses — all mounted and coupled to a rangefinder.
- 4" Schneider Xenar F3.5 lens
- 2½" Schneider Angulon F6.8 wide angle lens
- 7" Tele Xenar F5.5
- ALL IN COMPUR RAPID MX SYNCHRO SHUTTER

We are prepared to pay you highest prices for your old equipment. Write, giving complete details or send your equipment in for an estimate.

Take 3 dimensional pictures on your single lens camera.
STEREO-TACH
Only $17.70

Fits most cameras . . . slips on and off camera easily. Includes adaptor ring. Easy to use with black and white or color film.

Advise what camera you have when ordering

Now YOU Can Make Sound Movies
NEW BELL & HOWELL FILMSOUND 202 SOUND RECORDER AND PROJECTOR

Now you can record sound to your silent 16mm movies, or add a second sound track to old movies. Complete with microphone, built-in speaker and practice film.

ORDERS FILLED IN ROTATION SINCE QUANTITY WILL BE LIMITED WE SUGGEST YOU PLACE YOUR ORDER NOW. TOP TRADE-IN FOR YOUR OLD EQUIPMENT

from $699.00

SAVE $74.50
ZEISS CONTESSA 35
WITH MX FULL SYNCHRO SHUTTER

With coated Tessar F2.8 lens, coupled rangefinder, built-in electric cell exposure meter.

Reg. $214.00
only $139.50
(Used but like New)

Leather case $10.00

Sale!
EXPOSURE METERS

NO MORE GUESSWORK . . . when you take pictures with the aid of one of these fine meters . . . about affording a new meter at these low, low prices

G. E. DW68 EXPOSURE METER
plus FREE Leather Case
Formerly $24.50
only $19.95

DEJUR 5B METER
plus FREE Leather Case
Formerly $16.95
only $10.95
Others at similar reductions.

MEMO from Abe Cohen's Exchange
FACTS YOU SHOULD KNOW ABOUT USED CAMERAS

Because of the great time interval between the writing and the printing of these ads we find the used equipment listed is often sold. Because of this condition we have listed only a few of the HUNDREDS OF FINE USED ITEMS WE HAVE IN STOCK. Just drop us a card or letter giving us your requirements. We'll answer promptly, with full particulars.

TOP TRADE ALLOWANCE TOWARD A BRAND NEW 35mm
LEICA CAMERA

DON'T GAMBLE. Every camera listed is registered. You get Leica service plus all the extras that registered Leica owners are entitled to.

WHILE THEY LAST!!!

LEICA IIIF built-in flash less lens	$221.00
LEICA IIF built-in flash less lens same as above but does not have slow shutter speeds	139.40
LEICA IIIF with coated Summitar F2 lens	384.20
LEICA IIIF with coated Elmar F3.5 lens	278.80
LEICA IIIF with coated Summarit F1.5 lens	469.20

AVAILABLE FOR IMMEDIATE DELIVERY

85mm Summarex F1.5 lens for Leica	459.00
200mm Telyt F4.5 lens with reflex housing	336.00

All of the above equipment calibrated in feet. Carries guarantee and registration from E. Leitz Inc. Trade your obsolete camera toward a new Leica—We pay highest prices.

NEW AND USED LEICA LENSES

		Reg.	SALE
35mm Steinheil F4.5 coated Wide Angle	L.N.	$ 83.00	$ 39.50
35mm Elmar F3.5 Wide Angle	used	122.40	47.50
35mm Elmar F3.5 coated Wide Angle	L.N.	122.40	59.50
35mm Zeiss Biogon F2.8 coated Wide Angle	used	235.00	99.50
35mm Summaron F3.5 coated	L.N.	122.40	79.50
50mm Elmar F3.5 coated	L.N.	81.60	49.50
50mm Elmar F3.5	used	81.60	29.50
50mm Summar F2 coated	used		39.50
50mm Leitz Xenon F1.5 coated	L.N.		125.00
50mm Zeiss Sonnar F1.5 coated	used		89.50
50mm Leitz Summarit F1.5 coated	L.N.	272.00	175.00
73mm Hektor F1.9	used		89.50
85mm Summarex F1.5 coated with shade	L.N.	459.00	295.00
85mm Steinheil F2.8 coated	new	83.00	67.50
90mm Elmar F4 coated	used	132.60	67.50
90mm Elmar F4 chrome coated	L.N.	132.60	79.50
90mm Kilar F3.5 coated, with reflex housing	new	149.50	115.00
105mm Pam Britar F4.5 coated, finder and case	used		42.50
135mm Steinheil F4.5 coated	new	75.00	59.50
135mm Kilar F3.8 coated with reflex housing	L.N.	155.00	97.50
135mm Leitz Hektor F4.5 coated	used	165.00	89.50
135mm Leitz Hektor F4.5 coated, lightweight	L.N.	165.00	107.50
150mm Meyer Tele Megor F5.5	used		59.50
200mm Telyt F4.5 coated with reflex housing	L.N.	336.00	245.00
Imarect Universal finder	L.N.	42.00	32.00

TOP TRADES

BIG SAVINGS ON NEW SIMS FLASH UNITS

SIMS FLASH UNIT Model D-2, for use with Leica Models III, IIIA, IIIB without built-in flash	$28.50	$11.95
SIMS FLASH UNIT Model 3F, for Leica IIF and IIIF with built-in flash Includes flash cord	Special	12.45
SIMS FLASH UNIT Model 2A, for use with Contax Models IIA or IIIA with built-in flash	Special	13.45
SIMS FLASH UNIT Model IC, for use with all Zeiss, Retina, Voigtlander, etc., with built-in flash. Includes flash cord	Special	9.95

WHILE THEY LAST!!!

FOR PROFESSIONALS OR USERS OF VIEW CAMERAS
SAVE $251.50 — BRAND NEW
36cm (14") VOIGTLANDER HELIAR F4.5

uncoated lens in barrel. With lens cap and flange. Perfect for 8x10 or large heads on 5 x 7 cameras. These lenses have an unequalled reputation throughout the world. Ideal for portrait or general use. This sensational price, combined with limited quantity makes early ordering a must.

Formerly $350.00 **now $98.50**

SAVE $92.50 ON BRAND NEW DISCONTINUED MODEL
KINE EXAKTA II 35mm Reflex Camera
With T coated Zeiss Biotar F2 lens and leather Eveready case
PLUS 105mm Wirgin F4.5 coated Telephoto Lens

Formerly $325.00 **complete $232.50**

LENSES FOR KINE EXAKTA all new except where marked otherwise

		Reg.	SALE
40mm Hugo Meyer F4.5 coated wide angle	L.N.	$ 74.50	$ 49.50
40mm Schneider Isogon F4.5 coated wide angle		58.93	45.00
50mm Primoplan F1.9 coated	L.N.		62.50
50mm Tessar F3.5 coated			39.50
58mm Zeiss Biotar F2 coated			89.50
58mm Zeiss Biotar F2 coated, Pre set Diaphragm			110.00
75mm Primoplan F1.9 uncoated			62.50
75mm Zeiss Biotar F1.5 coated	L.N.	216.50	139.50
85mm Steinheil F2.8 coated with leather case		74.50	57.50
100mm Meyer Trioplan F2.8 coated	L.N.		72.50
105mm Wirgin F4.5 coated		49.50	34.50
105mm Schneider Xenar F3.5 coated		76.78	62.50
135mm Steinheil F4.5 coated with case		67.50	52.50
135mm Zeiss Triotar F4 coated		75.00	59.50
150mm Meyer Tele Megor F5.5 coated	L.N.		59.50
180mm Primotar F3.5 coated	used		69.50
180mm Schneider Tele Xenar F4.5 coated		100.00	79.50
300mm Schneider Tele Xenar F5.5 coated		124.85	99.50

NOVAFLEX BELLOWS ASSEMBLY
for all Kine Exakta Cameras . . . eliminates the need for extension tubes. Focuses as close as 2". Accommodates ALL Kine Exakta Lenses.

Reg. $44.50 **special $29.95**

ABE COHEN'S EXCHANGE, INC.
"THE HOUSE OF PHOTOGRAPHIC VALUES"
142 FULTON STREET • NEW YORK 7, N. Y.

3 BIG SPECIAL DEALS

SAVE UP TO 50%

SAVE $19.95
BRAND NEW
ARGUS C3 OUTFIT
OUTFIT INCLUDES:

Argus C3 35mm camera • Coupled range finder • Leather case • Flash Gun	$69.50
DEJUR METER AND CASE	16.95
FILTER KIT (3 filters, (your choice) adapter ring, and Sunshade	9.00
	Reg. $95.45

complete $74.50
CAMERA AND FLASH GUN LESS ACCESSORIES $62.50

Save $28.90 — Brand New
ARGOFLEX EF OUTFIT
OUTFIT INCLUDES:

ARGOFLEX EF CAMERA AND CASE	$66.50
FILTER KIT (3 filters, Adapter Ring and shade)	6.95
FLASH GUN	10.00
DEJUR METER AND CASE	16.95

Reg. $100.40
complete $71.50

SAVE $27.00 ON NEW 35mm
BOLSEY B2 OUTFIT
• Coated F3.2 lens • Coupled rangefinder • Built-in flash

INCLUDES:
Eveready Leather case • New telephoto lens • Adapter ring, 3 filters, Sunshade • Flash Gun

Reg. $116.95
complete $89.95
CAMERA less accessories $73.50

SAVE $163.50 — ONLY 6
Used 2¼ x 2¼ Zeiss Super Ikonta BX Cameras
List Price $293.00
only $129.50
(Excellent condition)

Includes:
- Tessar F2.8 uncoated lens
- Compur rapid shutter
- Automatic film transport
- Coupled rangefinder
- Leather Eveready case
- Built-in electric cell exposure meter

35mm DIAX CAMERA
with MX Full Flash Synchronization

Precision made German camera with coated Schneider Xenar F2.8 lens, synchro compur rapid shutter speeds from 1 sec. to 1/500th. Plus Leather Eveready Case.

Reg. $80.00 **only $57.50**

PRICES SLASHED ON LATEST MODEL Used
CONTAX CAMERAS

	IF NEW	SALE
CONTAX IIA, T coated Sonnar F2 lens, built-in flash, coupled rangefinder, Eveready case	$460.00	$249.50
CONTAX IIA, with T coated Sonnar F1.5 lens, built-in flash, Leather Eveready case	504.00	279.50
CONTAX IIIA, with T coated Zeiss Sonnar Opton F1.5 lens, built-in flash, built-in exposure meter, Leather Eveready case	550.00	379.50

Only 5
Only 4
Only 4

SAVE $285.50 on LIKE NEW
35mm CONTAX S with Eye Level Focusing
With Coated Zeiss Biotar F2 lens, Leather Eveready case, built-in flash synchronization, self-timer, shutter speeds from 1 second to 1/1000th.
INCLUDES: BRAND NEW 85mm STEINHEIL F2.8 COATED TELEPHOTO LENS

List Price $560.50
complete $275.00
ABOVE WITH PRE SET DIAPHRAGM MOUNT $40.00 ADDITIONAL

TOP TRADES

LENSES FOR CONTAX S

		Reg.	SALE
4cm Hugo Meyer F4.5 coated wide angle	L.N.	$ 74.50	$ 52.50
7.5 Zeiss Biotar F1.5 coated	L.N.	295.00	129.50
10.5cm Schneider Xenar F3.5 coated lens	new	76.78	62.50
13.5cm Schneider Xenar F4.5 coated lens	new	58.75	47.50
13.5cm Steinheil F4.5 coated, with case	new	67.50	52.50
180mm Hugo Meyer F5.5 coated lens	L.N.	110.00	69.50

From Snap to Print

in 60 seconds

You're sure of your travel pictures when you carry a Polaroid® Camera. You see results in one minute . . . and can shoot again if you're not perfectly satisfied. Label your pictures on the spot and mail them off to friends . . . or keep them for a complete picture story of your trip, ready to show the minute you return.

You're a hit at parties and outings when you can show your pictures on the spot — as fast as you take them. .

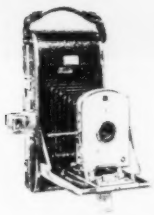
You'll enjoy the simplicity of this fine camera. Easy "drop-in" film loading; easy to set the single dial that controls lens openings and shutter speeds. Easy to remove the brilliant 3¼" x 4¼" finished print. Extra copies and enlargements can be obtained through your photographic dealer.

Try it! Your photo dealer will gladly arrange a demonstration of the world's most exciting camera.

YOU'LL WONDER WHY YOU EVER WAITED

POLAROID *Land* CAMERA

The Camera of a Thousand Business Uses



Every day brings reports of business jobs done faster and better with 60-second photography. Examples:

MAKES PASS PHOTOS FASTER

Polaroid Identification Camera delivers finished prints. Employees get their passes then and there! No need for temporary passes, no waiting for photos, no red tape. Easy to operate. Folds compactly in carrying case.

ARCHITECTS . . .

use picture-in-a-minute photos to check construction details, record contractors' performance, and make progress reports to clients. Carrying a Polaroid Camera on job inspections saves writing many detailed memoranda.

NEWSPAPERS

everywhere use Polaroid 60-second pictures to make news and advertising photos as fast as big city dailies. (Polaroid film-holding back available for use with Grafic Cameras.) Pictures reproduce well up to three columns.

INSURANCE INVESTIGATORS

carry easy-to-operate Polaroid Cameras. They are sure they have all the evidence they need because they see the pictures on the spot. Photographs are immediately available for reports. Result: Faster handling of claims.

For complete information about the many business applications of Polaroid picture-in-a-minute photography, write to Polaroid Corp., Dept. P-52, Cambridge 39, Massachusetts.

SENSATIONAL OPTICAL BARGAINS

BRAND NEW! EVERY PAIR PRECISION-TESTED FOR PERFORMANCE!

SAVE 50% AND MORE!

IMPORTED PRISM BINOCULARS

YOU TAKE NO RISK 30 DAY TRIAL

Never Before Such Values!

Coated Optics! Superb Color-Corrected Lenses! Plus Many Other Luxury Features!

Your chance to get a sensational bargain in imported, highest quality instruments! We bought only the best, priced them within the reach of everyone! Internal optics low reflection coated for increased brilliance and clarity. Ultra-precise achromatic lenses. Case-sealed, moisture and dust-proof. Designed for ease in use, optical clarity, matchless vision—amazing quality for the money! **With each pair, genuine leather carrying case and straps at no extra cost.**

For Your Protection and Complete Satisfaction

- Written guarantee and full refund if not satisfied
- Every pair scientifically checked by our own experts for collimation, performance
- Examine and test a pair yourself—30-Day Trial Offer

WIDE CHOICE—EVERY PAIR A BARGAIN

Stock No.	Model	Postpaid Price*
1505-P	6x15 (I.F.)	$17.95
1508-P	7x18 (I.F.)	22.95
1507-P	6x30 (I.F.)	39.50
1510-P	7x35 (I.F.)	45.50
1516-P	8x40 (I.F.)	54.50
1518-P	9x45 (I.F.)	58.50
1523-P	7x50 (I.F.) not coated	36.00
1524-P	7x50 (I.F.)	38.60
1525-P	7x50 (C.F.)	46.75
1519-P	10x50 (I.F.)	68.50
1520-P	12x50 (I.F.)	69.50
1521-P	16x50 (I.F.)	76.00

I.F.—Individual Focus. For Central Focus, add $1 addtl to above prices. (Not avail. in 12x50, 10x50.)
*All prices subject 20% Fed. Excise Tax.

TRY THEM AND SEE—30-DAY TRIAL OFFER!

BARGAINS! IMPORTED MICROSCOPES!

200 Power

Equals $50 to $75 Instrument!

ONLY $12.50 pstpd.

Yes, performance equals that of vastly more expensive instrument. Amazing optical qualities, fine focusing, superb definition and clarity. Ocular, 1 objective lens, micromatic type adjustment, revolving disc-light adjustable mirror. Case incl. 10-day refund priv. if not fully satisfied. Greatest bargain on the market.

Stock #70,000-P ..... $12.50 Postpaid

Useful 80-Power BABY MICROSCOPE

Only 5" High! Just $4.00 Pstpd.

A little gem, gives astoundingly sharp definition! Good optical qualities, hinged base for inclined easy viewing, easy-to-use pinion focusing. Circ. stage, revolving disc-light mirror. 10-day refund priv. if not satisfied. An amazing buy!

Stock #50,000-P
$4.00 postpaid.

Amazing Instrument! Astounding Value!

POCKET MICROSCOPE

ADJUSTABLE!
20, 40, 60 POWER!

A compact, handy precision instrument of many uses. Select power you want, then focus sharply by turning special micro-focus ring. Highest quality optics. Full satisfaction guaranteed.
Stock #30005-P ..... Only $2.95 Postpaid

RIGHT ANGLE PRISMS

Mount one of these on the front of your camera lens to take pictures of people to your right or left without them knowing it. Also many other uses for the photographic hobbyist.

Stock No.	Size of Face	Price
3132-P	1"	$1.50 Postpaid
3102-P	$1\frac{1}{4}$"	1.00 Postpaid
3135-P	$1\frac{13}{16}$"	2.50 Postpaid
3091-P	$1\frac{27}{32}$"	4.00 Postpaid

NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"

Contains wide variety of projects and fully covers the fascinating uses of numerous types of lenses.
Stock No. 9022-P ..... only $1.00 Postpaid

BIG SAVINGS! BUILD IT AT HOME

SIMPLE LENS KITS! SO MUCH for SO LITTLE!

WE FURNISH INSTRUCTIONS

THE LENS CRAFTERS' DELIGHT! Fun for adults! Fun for children! Kits include plainly written, illustrated booklet showing how you can build lots of optical items. Use these lenses in photography for copying, **ULTRA CLOSE-UP SHOTS.** Microphotography, for "Dummy Camera," Kodachrome Viewer, Detachable Reflex View Finder for 35 mm. cameras. Stereoscopic Viewer, ground glass and enlarging focusing aids. And for dozens of other uses in experimental optics, building TELESCOPES, low power Microscopes, etc.

Stock # 2-P—10 lenses ..... $ 1.00 Postpaid
Stock # 5-P—45 lenses ..... $ 5.00 Postpaid
Stock #10-P—80 lenses ..... $10.00 Postpaid

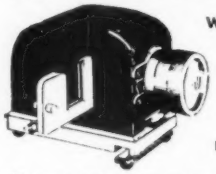
SOMETHING NEW! TERRIFIC BUY!

Set of MOUNTED ANASTIGMAT LENSES for $200 reflex camera Just $10 pstpd. per set!

Camera lens f 3.5 coated anastigmat 83 mm f 1. Diaphragm from f 4.5 to f 32 shutter speeds Bulb, 1 sec., 2, 5, 10, 25, 50, 100, 200, 400. Can be used for making a camera, enlarging, projecting, copying, close-up camera. Viewing lens anastigmat 1 element of the 3 coated: f 4.5, 83 mm f 1 without diaphragm or shutter. Makes excellent projecting lens for slides 35 mm and up to $2\frac{1}{4}$"x$3\frac{1}{4}$". First class lenses, worth many times the price!
Stock #8013-P ..... $10.00 pstpd. per set

SAVE MONEY! HAVE FUN!

BUILD YOUR OWN SLIDE PROJECTOR



WE CAN FURNISH OPTICAL PARTS

Easy-to-Follow Instruction Booklet

Thousands of our customers have built their own Projectors . . . saved a great deal of money and gotten wonderful results. Choose from these dandy bargains—consisting of all the unmounted lenses you need to make the following size projectors:

Stock No. 4029-P—35 mm ..... $2.85 Postpaid
Stock No. 4038-P—$2\frac{1}{4}$"x$2\frac{1}{4}$" ..... 3.35 Postpaid
Stock No. 4039-P—$2\frac{1}{2}$"x$3\frac{1}{2}$" ..... 3.35 Postpaid
(Instr. Booklet—Stock No. 9014-P—30c Postpaid

CONDENSING LENSES

Seconds, but suitable for Enlargers and Spotlights.

Stock No. 1103-P—$\frac{29}{32}$" dia. $\frac{1}{2}$" F.L. $.50 Pstpd.
Stock No. 1086-P—$1\frac{19}{32}$" dia. 3" F.L. .25 Pstpd.
Stock No. 1115-P—2" dia. $3\frac{1}{4}$" F.L. .50 Pstpd.
Stock No. 1077-P—$2\frac{1}{4}$" dia. 3" F.L. 1.00 Pstpd.
Stock No. 1084-P—$2\frac{1}{2}$" dia. 4" F.L. 1.00 Pstpd.
Stock No. 1090-P—6" dia. 14" F.L. 2.00 Pstpd.
Stock No. 1061-P—$6\frac{1}{2}$" dia. 9" F.L. 2.50 Pstpd.

ORDER BY STOCK NO. Send Check or M. O.
Satisfaction Guaranteed

IF YOU'RE INTERESTED IN OPTICAL BARGAINS
Write for FREE CATALOG P
We Have Literally Millions of War Surplus Lenses and Prisms for Sale at Bargain Prices. Numerous Types of Instruments Too!

EDMUND SCIENTIFIC CORP., BARRINGTON, N. J.

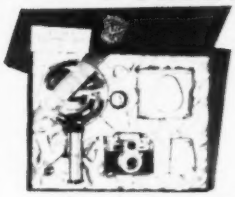
Dowling's FIFTH AVENUE

10% DOWN

- 30 DAY FREE TRIAL
- LIFETIME GUARANTEE
- POSTAGE AND INSURANCE FREE ON SHIPMENTS THE WORLD OVER

SERVICEMEN AND CIVILIANS ALIKE BUY ON TIME FROM DOWLING'S!

11 UNIT BOLSEY C TREASURE CHEST



Your complete Bolsey outfit — camera, case, flashgun, 4 filters, filter kit, sunshade, adapter and cable release all delivered in a luxurious presentation box — is an ensemble as rich in appearance as it is versatile in performance. Masterfully designed and skillfully made, this popular picture-taking package is one you'll be proud to own . . . to use . . . to show your fellow photo fans . . . to give as a gift!

Remember these really fine BOLSEY C features:

- *Coupled Eye-Level Rangefinder plus Unique Reflex Focusing System.*
- *Built-in Flash Synchronization.*
- *Double Exposure Prevention Device.*
- *Fast, Coated, F3.2 Lens.*
- *Amazingly Compact, Beautifully Precise, Yet Takes Standard 35mm Cartridges . . . And Gives Up to 4 Extra Pictures Per Roll!*

Complete Price only $141.85 Cash or $14.18 Down.

DOWLING'S FIFTH AVENUE IS MINOX HEADQUARTERS . . .

Maximum performance with minimum space in this little gem — weighing just 2½ ounces and measuring 3" in length! Chronometer-like reliability with shutter speeds from ½ sec. to 1/1000 sec.; superb F3.5 coated lens. Shutter winding and film transport are simultaneous. Focusing from 8" to infinity, with automatic parallax correction. Contains 2 built-in filters. Takes day-light loading film: 50 exposures on black and white, or 24 exposures on color. Including leather case and chain . . .

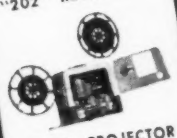
$129.50 Cash or $12.95 Down.

Selected Minox Accessories and Film

Minox Photo-electric Exposure Meter	$21.45
Minox Slide Projector	30.95
Minox Enlarger, Model III	175.00
Black and White Film (2-50 exposure cartridges per box)	2.02
Color Film, per 24 exposure cartridge	1.25

Please write Dowling's Fifth Avenue for Comprehensive List of Minox Accessories.

New Bell & Howell Filmosound "202" RECORDING



SOUND PROJECTOR Complete . . . $699 Cash or $69.99 Down.

BOLSEY B-2

With Wollensak Coated F3.2 Lens. $73.50 Cash or $7.35 Down.

Voigtländer VITESSA

With Ultron Coated F2.0 Lens $159.50 Cash or $15.95 Down.

CONTAX II A

With Tessar Coated F3.5 Lens $334 Cash or $33.40 Down. With Sonnar Coated F2.0 Lens $444 Cash or $44.40 Down. With Sonar Coated F1.5 Lens $488 Cash or $48.88 Down.

Leica IIIf

With Elmar Coated F3.5 Lens $278.80 Cash or $27.88 Down. With Summitar Coated F2.0 Lens $384.20 Cash or $38.42 Down. With Summarit Coated F1.5 Lens $469.20 Cash or $46.92 Down.

CENTURY 2¼x3¼ GRAPHIC

With Trioptar Coated F4.5 Lens $108 Cash or $10.80 Down.

Pacemaker "45" SPEED GRAPHIC

With Ektar Coated F4.7 Lens $224.00 Cash or $22.40 Down.

Linhof 4x5 Super Technika

Including Multifocus Rangefinder and With Xenar Coated F4.5 Lens $375.75 Cash or $37.75 Down.

Rolleicord III

With Xenar Coated F3.5 Lens $149.50 Cash or $14.95 Down.

Rolleiflex III

Including case and With Xenar Coated F3.5 Lens $265 Cash or $26.50 Down. With Tessar Coated F3.5 Lens $285 Cash or $28.50 Down.

HASSELBLAD

$535. Cash or $53.50 Down.

AURICON

COMPLETE (Less Lens) Single Lens Model $695 Cash or $69.50 Down. Turret Model $784.50 Cash or $78.50 Down.

ALL EQUIPMENT LISTED IS BRAND NEW—FACTORY PACKED. OUR STOCKS OF BOTH USED AND NEW EQUIPMENT ARE HOWEVER MOST EXTENSIVE: PLEASE WRITE FOR ANYTHING PHOTOGRAPHIC.

Dowling's Mail Order Division
175 FIFTH AVE., NEW YORK 10, N. Y.
ORegon 4-6275

Please ship the following immediately: P-652

Enclosed is $ ..... as Down Payment or Complete Payment. (Cross out one)

I agree to pay $ ..... Monthly for ..... Months until merchandise is paid for.

Please give top Trade-in Offer on ..... and apply as down payment when I accept your offer.

☐ Send Illustrated Literature On .....

☐ Send Illustrated Catalog ☐ Send Pamphlet on "Deferred Payments"

Name .....

Address .....

City ..... Zone ..... State .....

There Are 44,367,120

Pick Yours!

...And at 25% Down!!

ONLY MINIFILM offers you these distinct price quotations! Highest Trade-in allowances! Lowest selling prices! Examine our current Brand New Offerings and superb Like New Equipment, which is available to you for outright purchase or on a Trade-in basis, and for your complete guidance, our convenient Trade-in Allowance listings.

1—Locate the trade-in allowance price of your present equipment, in column three.
2—Select that Brand New or Used Camera, or equipment, you desire in column one or two.
3—Deduct the trade-in allowance from the Brand New or Used Price.
4—Then rush us your equipment plus your remittance, or C.O.D. instructions for the balance due. MINIFILM will immediately forward the equipment you desire!—Of course your selection is insured, because our 10-day FREE trial period and full refund terms, one year guarantee, is always in effect at MINIFILM!

LEICA—CONTAX—NIKON

	New	Used	Trade-in
Leica A f3.5 Elmar		$ 49.00	$ 30.00
Leica Standard f3.5 Elmar		54.00	40.00
Leica D f3.5 Elmar		84.00	65.00
Leica III f3.5 Elmar		99.50	75.00
Leica IIIA f3.5 ctd Elmar		124.00	95.00
Leica IIIA f2 ctd Summar		129.00	100.00
Leica III C f3.5 ctd Elmar	$259.00	159.80	125.00
Leica III C f2 ctd. Summitar	350.00	209.00	170.00
Leica III C f1.5 ctd Summarit	434.00	259.00	200.00
Leica III F f3.5 ctd Elmar	278.80		160.00
Leica III F f2 ctd Summitar	368.20		230.00
Leica III F f1.5 ctd Summarit	469.20		265.00
Leica II F f3.5 ctd Elmar	209.10		100.00
Nikon f2 ctd	259.00	179.00	115.00
Nikon f1.4 ctd	349.00	229.00	145.00
Contax I f2.8 Tessar		69.50	45.00
Contax I f2 Sonnar		89.50	60.00
Contax II f2 Sonnar		159.00	110.00
Contax III f1.5 Sonnar		189.00	125.00
Contax III f2 Sonnar		169.00	115.00
Contax III f1.5 Sonnar		188.00	125.00
Contax IIA f2 ctd Sonnar	444.00	254.00	210.00
Contax IIA f1.5 ctd Sonnar	488.00	296.00	240.00
Contax IIIA f2 ctd Sonnar	490.00	374.00	250.00
Contax IIIA f1.5 ctd Sonnar	534.00	424.00	275.00
Contax S f2 ctd Biotar	460.00	219.00	170.00
Contax S f2 ctd Biotar Preset	460.00	249.00	190.00

35mm CAMERAS

	New	Used	Trade-in
Univex Mercury I f3.5		$ 12.50	$ 7.00
Univex Mercury II f2.7		27.00	14.00
Univex Buccaneer f3.5 ctd		19.50	14.00
Argus A f4.5		9.95	6.00
Argus A 2 f4.5		14.00	9.00
Argus FA f4.5	$ 29.95	17.50	12.00
Argus C 2 f3.5		19.95	14.00
Argus C 3 f3.5 ctd flash & case	69.50	39.50	32.00
Argus 21, f3.5 ctd	59.50	35.00	27.00
Argus C 4, f2.8 ctd	99.50	69.50	52.00
Bolsey B f3.2 ctd	61.50	37.50	25.00
Bolsey B2 f3.2 ctd	73.50	46.00	35.00
Bolsey C f3.2 ctd	109.50	74.00	55.00
Ciro 35 rfdr f4.5 ctd Synchro	44.15	29.00	20.00
Ciro 35 rfdr f3.5 ctd Synchro	49.05	33.50	23.00
Retina I f3.5		34.50	24.00
Retina IA f3.5 ctd flash		57.00	40.00
Auto Retina I2 K ctd Xenar flash		74.50	50.00
Retina IIB f2 ctd Xenon flash		106.00	70.00
Retina IIA ctd Xenon flash	164.10	116.00	100.00
Kodak Bantam f4.5		19.95	13.00
Kodak flash Bantam f4.5	56.00	32.00	24.00
Kodak 35 f3.5 ctd rfdr Sync	86.75	54.00	40.00
Kodak Signet	92.60	64.50	50.00
Kodak Pony 135	35.75	24.50	18.00
Kodak Pony 828	31.15	22.50	16.00
Voigtl Vitessa f2 ctd. Synch	159.50	114.00	75.00
Praktica f2 ctd Biotar	118.00	89.00	70.00
Voigtl Vito III f3.5 ctd Skopar Prontor Sync	54.50	34.50	20.00
Voigtl Vito II f3.5 ctd Skopar Compur	61.25	39.50	25.00
Contessa f2.8 ctd Tessar, Synch	214.00	149.50	110.00
Ansco Karomat f2 ctd Xenon	164.10	108.00	75.00
Clarus f2.8 ctd	116.50	49.50	32.00
Minox II		58.00	40.00
Minox III	123.00	84.00	60.00
Zeiss Tenar, f3.5 ctd	66.00	42.00	32.00
Kine Exacta I f3.5 Tessar		89.00	65.00
Kine Exacta I f2 Biotar		139.00	100.00
Kine Exacta II f3.5 Tessar		114.00	85.00
Kine Exacta II f2 ctd Biotar	189.00	159.00	120.00
Kine Exacta V f3.5 ctd Tessar	199.50		110.00
Kine Exacta V f2 ctd Biotar	313.75		165.00
Kine Exacta VX f2.8 ctd Tessar Preset	269.50		145.00
Kine Exacta VX f2 ctd Biotar Preset	343.00		185.00
Exa f2.9 ctd Meritar	89.75	64.00	45.00
Exa f3.5 ctd Tessar	119.75	82.00	65.00
B & H Foton f2.2	485.00	345.00	250.00
Rectaflex f2 Xenon ctd	295.00	219.00	160.00
Hoca Stereo	125.00	77.00	40.00
Bunch Verascope	269.50	189.00	140.00
Stereo Realist	159.00	109.00	92.00

REFLEX CAMERAS

	New	Used	Trade-in
Argoflex E f3.5 ctd cc		$ 29.50	$ 22.00
Argoflex EF f4.5 ctd synch filter x-d	$ 75.00	39.00	30.00
Ciroflex B f3.5 ctd	75.60	46.50	35.00
Ciroflex C f3.5 ctd	97.65	59.50	50.00
Ciroflex D f3.5 flash ctd	87.90	59.50	50.00
Ciroflex E f3.5 ctd flash	117.55	79.00	60.00
Ciroflex F f3.2 ctd flash	155.90	109.00	85.00
Master Reflex f3.5 ctd Primotar, Synch	185.00	134.00	100.00
Rolleicord II f3.5 Triotar		79.00	60.00
Rolleicord II A f3.5 ctd Triotar		84.00	70.00

REG. $106.69
SAVE $26.74
New ARGUS C3 Outfit!

	Reg.	SPECIAL
W. F3.5 Ctd. Lens, Flashgun, Case	$ 69.50	$69.50
New Telephoto Lens	22.50	5.50
Sunshade, 3 Filters	10.55	3.00
6 Rolls Film	4.14	1.95
	$106.69	$79.95

Brand New Special $79.95

LIKE NEW
STEREO REALIST OUTFIT!
Reg. $203.50
SAVE $64.00
YOUR COST $139.50
Complete
• Case, Flashgun and Stereo Viewer.

LATE MODEL LEICAS! Leica IIIC w/Ctd. F2 Summitar Lens, Lenscape, SPECIAL
(Like New) $199.50
(New, $362.30)
Carrying Case $9.00
New Low Price! New Jen Captor II Flashgun for Leica IIIC. Reg. $35.95
SPECIAL $19.95
Trade your Leica IIIC Camera —For the latest model Leica IIIF! Built-in flash at all speeds for all flash bulbs. We will exchange your IIIC body for a BRAND NEW LEICA IIIF body plus ONLY $94.50
New Leitz Flashgun $24.00 New Leitz Meter $24.00

Don't Be Without an EXPOSURE METER!!
Its expensive to guess! Enjoy perfect negatives and save on film (no waste)... BRAND NEW . . . Latest

	Reg.	Special
Weston Master II	$27.63	$21.95
GE DW68 ASA	19.95	15.95
GE PRI	29.25	21.95
Chronos Featherweight	22.50	16.95
Weston Cadet	18.28	14.40
GE Mascot	15.75	11.95
Norwood	32.50	26.95
DeJur	24.50	19.50

REFLEX CAMERAS

	New	Used	Trade-in
Rolleicord II B f3.5 ctd Xenar, cc		$104.00	185.00
Rolleicord III f3.5 ctd Xenar, cc	$149.50	109.50	90.00
Auto Rolleiflex f3.5 Tessar, cc		149.00	110.00
Auto Rolleiflex II B f3.5 ctd Tessar flash, cc		189.00	140.00
Auto Rolleiflex f3.5 II B ctd Xenar flash, cc		160.00	120.00
Auto Rolleiflex II B f2.8 ctd Tessar flash, cc		229.00	185.00
Auto Rolleiflex III f3.5 ctd Tessar X-Mcc		285.00	199.00	165.00
Auto Rolleiflex III f3.5 ctd Xenar X-Mcc		265.00	179.00	140.00
Ikoflex II A f3.5 ctd Tessar, flash		176.00	119.00	90.00
Kodak Reflex I f3.5 ctd flash, cc			64.00	50.00
Kodak Reflex II f3.5 ctd flash, cc		161.00	104.00	70.00

MINIFILM CAMERA
1190 AVENUE OF AMERICAS, N. Y.
BET. 46th and 47th St.

	New	Used	Trade-in
Richoflex f3.5 ctd flash	$ 49.50	$ 39.50	$ 20.00
Primar reflex f3.5 ctd Tessar	285.00	190.00	120.00
Hasselblad f2.8 Ektar	548.00	392.00	300.00
Graflex 2¼x3¼ f4.5 ctd Ektar (Series B)	129.50	74.50	55.00
Graflex Super D 3¼x4¼ f4.5 Ektar Auto Diaphragm F.P.A.	246.75	144.50	100.00
Graflex Super D 4x5 f5.6 ctd. Ektar Auto Diaphragm F.P.A.	267.25	159.50	105.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Kodak Tourist II f6.3 ctd flash	$ 46.25	$ 29.50	$ 20.00
Kodak Tourist II f4.5 ctd flash	72.55	49.00	32.00
Kodak Tourist II f4.5 1/800th flash Shutter	97.40	69.50	45.00
Medalist I f3.5 ctd		89.50	75.00
Medalist II f3.5 ctd flash cc	304.75	184.00	145.00
Super Ikonta A f3.5 ctd Tessar	162.00	99.50	75.00
Super Ikonta B f2.8 ctd Tessar Sync	236.00	159.00	110.00
Super Ikonta B f2.8 Tessar		99.50	70.00
Super Ikonta BX 2.8 ctd Tessar Sync	281.00	189.50	130.00
Super Ikonta C f3.5 Tessar flash	186.00	115.00	90.00
Voigtl Bessa I f4.5 ctd Vaskar	59.50	36.50	25.00
Voigtl Bessa I f3.5 ctd Skopar flash	76.50	59.00	40.00
Voigtl rfdr Bessa II f3.5 ctd Skopar flash	124.50	79.00	60.00
Voigtl rfdr Bessa II f3.5 ctd Heliar flash	168.50	104.00	80.00
Polaroid Land Camera	89.75	59.50	50.00

PRESS CAMERAS

	New	Used	Trade-in
Busch 2¼x3¼ f4.5 ctd Wollt Kalart rfdr flashgun	$206.36	$108.00	$ 75.00
Busch 4x5 f4.7 ctd Wollt Kalart rfdr flashgun	229.14	124.00	90.00
Anniversary Graphic 2¼x3¼ f4.5 rfdr, flash 3 cfh, fpa		117.00	95.00
Anniversary Graphic 3¼x4¼ f4.5 rfdr, flash 3 cfh, fpa		139.00	100.00
Anniversary Graphic 4x5 4.5 ctd rfdr, flash, 3 cfh, fpa		149.00	110.00
Pacemaker Crown Graphic 2¼x3¼, f4.5 ctd rfdr, flash cfh	239.85	159.00	125.00
Pacemaker Crown Graphic 3¼x4¼ f4.7 ctd rfdr, flash cfh	232.80	159.00	120.00
Pacemaker Crown Graphic 4x5 f4.7 ctd rfdr, flash, cfh	238.60	179.00	130.00
Pacemaker Speed Graphic equipped as above			
2¼x3¼	279.50	184.00	140.00
3¼x4¼	284.45	199.00	140.00
4x5	292.65	204.00	150.00
Century Graphic 2¼x3¼, f4.5 ctd	108.00	69.50	55.00
Kalart 3¼x4¼, f4.7 ctd Raptar	285.00	189.00	125.00
Burke & James Press 4x5, f4.5 ctd rfdr, flash	149.95	109.00	70.00
Graphic View II 4x5 Ekalite cc	148.50	97.50	60.00
Linhof Super Technika f4.7 Xenar, rfdr	374.75	249.00	200.00

8mm CAMERAS

	New	Used	Trade-in
Revere 50 f2.8	$ 49.50		$ 24.00
Revere Ranger, f2.5	74.50	$44.50	32.00
Revere 88, f2.5	72.50	44.50	32.00
Revere c40 Mag. f2.5	99.50	59.50	45.00
Revere c44 Mag. Turret f2.8	129.50	74.50	60.00
Keystone K 36 f2.8	58.50	36.00	30.00
Keystone K 22 f2.5 ctd	73.00	39.50	25.00
Keystone Olympic f2.5	78.00	44.50	34.00
Keystone K 40 Mag f2.5 ctd	107.75	64.00	50.00
De Jur Citation, f2.5 ctd	77.50	46.50	35.00
De Jur Mag Embassy, f2.5 ctd	106.95	64.00	50.00
De Jur Mag Embassy Turret f1.9 ctd	143.95	87.50	65.00
De Jur Fadematic Turret Mag f2.5 ctd	157.50	89.00	65.00
Ampro Magazine f2.5 ctd	143.50	87.50	60.00
Ampro Magazine Turret f1.9 ctd	173.50	104.00	75.00
Kodak Brownie f2.7 ctd	43.30	29.50	22.00
Kodak Reliant f2.7 ctd	82.30	49.50	38.00
Kodak Magazine f1.9 ctd	150.95	98.00	80.00
B & H Companion f2.5 ctd	79.95	49.95	40.00
B & H Sportster, f2.5 ctd	89.95	56.00	44.00
B & H Tri lens 8 f1.9 ctd	159.95	94.00	70.00
B & H Auto 8 Mag f2.5 ctd	134.95	85.00	70.00
B & H Auto 8 Mag Turret f1.9 ctd	199.95	134.00	100.00
Bolex L 8 f2.8	97.00	57.00	42.00
Bolex H 8 Leader, f1.9 ctd	276.75	184.00	140.00
Bolex Standard, f1.9 ctd	314.50	204.00	155.00
Bolex De Luxe f1.9 ctd	350.00	229.00	175.00

16mm CAMERAS

	New	Used	Trade-in
Kodak Royal, Mag f1.9 ctd	$176.25	$122.00	$ 90.00
Kodak Magazine f1.9 ctd		88.00	60.00
Kodak Cine Special II f1.9 ctd	956.20	595.00	450.00
Revere Mag f2.5 ctd	157.50	98.00	75.00
Revere Mag Turret f1.9 ctd	212.50	139.00	95.00
Keystone A 7, f3.5	76.00	44.00	30.00
Keystone A 9, f2.5	89.50	55.00	35.00
Keystone A 12, f1.9	151.00	94.00	70.00
Keystone Mag, K50 f2.5	127.00	74.00	60.00
Keystone Mag Turret, K55 f1.9	176.50	112.00	85.00
Bolex H-16 Leader f1.9 ctd	279.00	189.00	145.00
Bolex H-16 Standard f1.9 ctd	317.50	209.00	165.00
Bolex H-16 De Luxe f1.9 ctd	353.00	234.00	185.00
B & H Autoload f2.5	189.95	109.00	85.00
B & H Autoload 200, f1.9	214.95	142.00	110.00

DEALS In This AD!!!

25% DOWN

You can buy that Camera NOW under Minifilm's Time Payment Plan with just 25% Down—Thereafter only pennies a day. Trade in of your old equipment can also be accepted as Down Payment.

Save Over 40%

THE MATCHLESS CONTAX S CAMERA!

Direct view focusing, flash & Stobe synch. Zeiss Biotar f2 T ctd. delayed action. Reg. $160.00.

Contax S f2 Biotar $209.00
With Preset Diaphragm 239.00
Carrying Case 12.50

Largest Selection in U. S. A.!

Leica Fans! Contax Fans! World-Famous NIKKOR Lenses!

50mm Nikkor f1.4 ctd.
NEW $198.00
Like New 139.00

50mm Nikkor f2 ctd.
NEW $107.00
Like New 79.50

	NEW	Like New
35mm Nikkor f3.5 ctd W.A.	$ 89.50	$62.50
135mm Nikkor f3.5 ctd	145.00	99.50

Trade in your present Leica or Contax Lenses. Consult trade-in column in this ad for your allowance.

Latest Pacemaker Crown Graphic 4x5!

Graflock Back, Ektalite Field Lens, 135MM ctd F4.7 Schneider Xenar Lens in full synchro (M-X) compur shutter, Kalart Rfdr. Heiland Flashgun. All Brand New ... Completely installed Only $189.50

Pacemaker 4x5 Speed Graphic Outfit, Equipped as Above $214.95

	New	Used	Trade-in
B & H Automaster Turret f1.9	$274.95	$139.00	$110.00
B & H Automaster Turret 200, f1.9	259.95	189.00	130.00
B & H 70D Turret f1.9		134.00	90.00
B & H 700A Turret f1.9 ctd		186.00	135.00
B & H 70 DL Turret f1.9 ctd	369.95	269.00	200.00
Pathe Super 16 Turret	395.00	289.00	210.00
Auricon Cine Voice	695.00	595.00	475.00

8mm & 16mm PROJECTORS

	New	Used	Trade-in
Revere 85 DL cc	$124.50	$ 67.50	$ 50.00
Revere 90 cc	159.50	89.50	70.00
Keystone R8 500 watt	89.75	59.00	40.00
Keystone K68 750 watt	114.50	63.00	50.00
Keystone K109 750 watt cc	159.50	99.00	80.00
De Jur 750	149.50	88.00	65.00
De Jur 1000	177.50	109.00	85.00
B & H Regent	169.95	109.00	85.00
Bolex M-8 500 watt	176.50	109.50	80.00
Bolex G 8/16	353.00	245.00	185.00
Keystone AK2 750 watt	119.50	79.50	60.00
Keystone K160 750 watt	139.50	89.50	70.00
Keystone 161 750 watt cc	159.50	99.00	80.00
Revere 750 W	160.00	99.00	80.00
B & H Diplomat	281.95	169.00	130.00
Ampro Imperial	219.50	114.00	80.00
Revere Sound Pro	325.00	209.00	150.00

SOUND PROJECTORS

	New	Used	Trade-in
Argus PB 100W	$ 29.95	$ 19.25	$ 13.00
Argus PB 150W	33.95	19.50	14.00
Argus PB 200W	36.95	23.95	18.00
Argus PB 200W Blower case	49.50	33.00	24.00
Golde NuManumatic 300W Blower	60.98	37.50	30.00
Golde Reflex 300W Blower case	79.68	54.50	40.00
Golde Master 500W	76.65	49.50	30.00
TDC A1 150W	34.75	23.50	15.00
TDC A2 200W	38.75	24.95	17.00
TDC A3 200W Blower Cooled	48.75	29.50	20.00
TDC RN 150W	56.50	37.50	24.00
TDC Mainliner	58.50	38.50	25.00
TDC Stereo 2-500W Lamps	175.00	115.00	80.00
SVE Skyline 200W	41.95	25.50	18.00
SVE Skyline 300W Blower	$ 52.45	$ 32.00	$ 22.00
SVE Instructor 300W	89.50	59.00	40.00
Kodaslide No. 1	29.50	19.50	13.00
Kodaslide No. 2	49.50	32.00	22.00
Kodaslide Merit	24.50	16.50	10.00
Kodaslide Table Viewer 4X	47.50	28.00	20.00
LaBelle No. 500 Watt	95.00	59.00	43.00

KODAK AUTOMATIC Retina IIA CAMERA

- Built-in Synchro
- Compur Rapid Shutter
- Cpld. Rfdr
- Automatic Shutter Cocking Device
- F2 Ctd. Schneider Xenon lens.

ONLY $124.50
USED $9.00
Carrying case .....

Reg. $102.40
SAVE $23.45
Complete
Bolsey B2 Outfit!!
F3.2 Ctd $73.50 E.R. Case, Flashgun, Sunshade and 3 Filters.

YOUR COST $78.95 Brand New

BOLSEY C REFLEX CAMERA, f3.2 ctd Outfit with accessories as above reg. $121.90.
SPECIAL $108.45

Save $115.50

New!!

KINE EXACTA Model II

35mm Reflex Camera . . . with f2 T ctd Biotar and Eveready Case. Reg. $315.00. Only $199.50 At Minifilm

Lenses for Kine Exakta! 40mm f3.5 Steinheil Casseron ctd lens ..... NEW $ 49.50
35mm f2.5 Retrofocus W.A. ..... L.N. 64.50
135mm f4 T ctd Triotar Tele ..... NEW 69.50
135mm f4.5 T ctd Tele Xenar ..... NEW 46.50
75mm f1.5 T ctd Biotar Tele ..... L.N. 149.50

So Simple Even a CHILD Can Use It!

Twice the Output at Half the Cost!!

Minifilm Introduces

NEW SHAWLITE ELECTRONIC FLASH

- Automatically Synchronized to Fit All Cameras
- Zero Delay to 20 Millisecond Delay
- 60 Watt Second Output. Equivalent to #5 Flashbulb
- 1/1000 Sec. Flash Duration
- Lifetime Guaranteed Flash Tube
- Instantaneous Flashing

ONLY $34.95

Model 444 AC Unit $39.95 Complete

Model 444K (Portable) AC Unit Kit ¾ Assembled $34.95

Model 400 (Portable) $39.95 Complete Less Batteries

Model 400K (Portable) $34.95 Complete Less Batteries ¾ Assembled Kit

Prompt Free Appraisal and Quotation will be gladly rushed to you by return mail!

LEICA CONTAX KINE ACCESSORIES

FOR LEICA

	New	Used	Trade-in
Leica Manual	$ 5.00		
Leitz Imerect Finder	42.00	$ 32.00	$ 22.00
Nooky Attachment	39.00	29.00	20.00
Leica Flashgun III F	24.00		12.00
Leitz Mirror Reflex Housing	150.00	119.00	75.00
28mm f6.3 W.A. Hector	108.80	79.00	55.00
35mm f3.5 ctd Elmar		61.50	40.00
35mm f3.5 Summaron	122.40	76.00	65.00
35mm f2.8 ctd Biogan		119.00	80.00
50mm f3.5 ctd Elmar	81.60	49.50	35.00
50mm f2 ctd Summitar	187.00	109.00	80.00
50mm f1.5 ctd Summarit	272.00	169.00	130.00
85mm f1.5 ctd Summarex	459.00	339.00	260.00
90mm f4 ctd Elmar		69.50	45.00
90mm f4 ctd Elmar Chrome	132.60	79.50	65.00
135mm f4.5 ctd Hektor		99.50	75.00
135mm f4.5 ctd Hektor Chrome	165.00	129.50	90.00

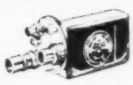
FOR CONTAX

	New	Used	Trade-in
Revolving Universal Finder	$ 84.00	$ 54.00	$ 35.00
28mm f8 Tessar		69.50	50.00
35mm f2.8 ctd Biogan	245.00	96.00	70.00
85mm f2 ctd Sonnar	292.00	132.50	100.00
135mm f4 ctd Sonnar	170.00	99.00	75.00

FOR KINE EXACTA

	New	Used	Trade-in
40mm f4.5 ctd Tessar W.A.	$ 99.00	$ 59.50	$ 40.00
35mm f2.5 Retrofocus W.A.	99.50	59.50	40.00
135mm f4 ctd Triotar	75.00	54.00	35.00
180mm f5.5 ctd Tele Xenar	83.50	58.00	40.00
Pentagon Prism Finder for Kine I or II	48.00	34.50	25.00
Penta Prism Finder for Kine V, VX or Exa	68.50	49.50	35.00

PRICES SLASHED!



Brand New Bell & Howell Auto Load 16mm Mag. Camera . . . with Brand New f2.5 ctd lens $99.95
With Brand New f1.9 ctd lens $129.50
Brand New 16mm Turret Mag. Automaster Camera . . . with f2.5 ctd lens. Brand New 149.50
With f1.9 ctd lens 169.50

Reg. $132.40—Save $52.45

Brand New 8mm DeJur Camera with f2.5 ctd lens

$77.50

Deluxe Case reg. ..... $ 10.50
One Roll Color Film reg. 4.90
1½"—f3.2 ctd tele photo lens, reg. 39.50
Total Reg. Value $132.40
MINIFILM SPECIAL!!! 79.95

FOR YOUR 8MM CAMERA

Get a Telephoto Lens! BRAND NEW Imported 1½" coated F3.2 (Brings Subject 3 times as close.) Reg. $34.95 value. Now **$12.88**

Also for your 8MM Camera
1½" F3.2 Ctd. Tele. in FOC. MT. $17.95
6MM F1.9 Ctd. WA lens 34.95

Mail Orders Promptly Filled Paid or C.O.D. FOB New York. Note: On C.O.D. kindly include 10% Deposit on Order. Include Postage. Overpayment shall be credited to your account. Prices subject to change.

Please rush me the following equipment .....
..... Price .....
Deduct trade-in allowance of my equipment .....
..... Price .....
Enclosed is balance due .....
Ship. Equipt. C.O.D. for balance due .....
Name .....
Address .....
City ..... Zone ..... State .....
Enclosed is TIME PAYMENT DEPOSIT & Information.

LU-2-1416

MINIFILM CAMERA CORPORATION

1190 AVENUE OF AMERICAS, N. Y. C., BET. 46th AND 47th ST.

SUPREME VALUES!

ALL MATERIAL IN ORIGINAL CONTAINERS
unless otherwise noted

35MM ANSCO COLOR
Daylight
Guaranteed freshly loaded in metal cartridges 35mm x 20 exp.

3 Rolls for $2.75 • 6 Rolls for $4.95

KODACHROME*
35mm x 20 exp.—Daylight— $1.95
8 x 10—Daylight or Type B 1949 Date—12 sheets per box— $11.50

LARGEST VARIETY LOWEST PRICES **35MM Film**

100 ft.		200 ft.	
Ult. Speed	Ea. 1.00	Superior #2	Ea. 1.75
Supreme	Ea. 1.20	Supreme	Ea. 1.95
Plus X	Ea. 1.25	Super XX	Ea. 2.25
Super XX	Ea. 1.30	Plus X '49	Ea. 2.50

Microfile—100' Perf. ..... Ea. 1.95
Plus X, Supreme, Super XX—400' ..... Ea. 4.25
Ultra Speed, Superior #2—1000' ..... Ea. 12.50

KODAK & ANSCO ORIGINALS

Plus X	35mm x 36 10 rolls	3.55
Panatomic X	35mm x 36 10 rolls	3.55
Microfile	35mm x 36 5 rolls	1.55
Ansco Supreme (1950)	35mm x 36 10 rolls	3.95

SUPREME'S BEST BUY
VERICHROME FILM 4" x 61"*
ORIGINAL TROPICAL PACKING—12 rolls per box
Each roll when cut = 12 sheets 4 x 5
Box of 12 rolls $3.95

EVERYTHING GUARANTEED

120 620 127
FINE GRAIN ROLL FILM
Weston Rating—40
10 rolls $1.49
20 rolls 2.75
(Not Gov't Surplus)
116 616

AERIAL FILM*

Super XX	5½" x 56'	$2.95
Tri X	5½" x 100'	5.75
Tri X	9½" x 75'	7.75
Panatomic	7" x 130'	8.95
Super XX	7" x 125'	9.25
Tri X	9½" x 200'	20.50

KODAK AERO ENLARGING PAPER*
9⅝" x 200'—Contrast 1, 2, 3 SW—Weight 10 lbs. $2.69
7" x 125'—Contrast 2, SW—Weight 8 lbs. 1.69
IN VACUUM SEALED METAL CONTAINERS

ENLARGING PAPER*
Bromide SW SM 10 x 10 #3 Makes semigloss finish—gr. $2.50
Airgraph Ortho 4¼" x 825'—5 rolls Weight 40 lbs. 1.75
Bromide SW SM 20 x 24 #3 Makes semigloss finish—½ gr. 7.25

CONTACT PAPER*
Chloride Light Wt. SM 10 x 10—Gr. $.90
Chloride—SW SM Resisto 10 x 10 Contrast 1 (3 gr. per pkg.) pkg. 4.00
Chloride—SW SM Resisto 10 x 10 Contrast 2 & 3—Gr. 1.69
Chloride—SW SM Resisto 20 x 24 Contrast 1—½ Gr. 3.75
Chloride—SW SM Resisto 20 x 24 Contrast 2 & 3—½ Gr. 4.95

Please include postage, excess is refunded. Include 25% on COD shipment. Note: orders without postage will be sent shipping charges collect. *U.S. Surplus. Export & wholesale inquiries invited.

SUPREME PHOTO SUPPLY CO.
11 BROADWAY, NEW YORK 4, N.Y.

tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

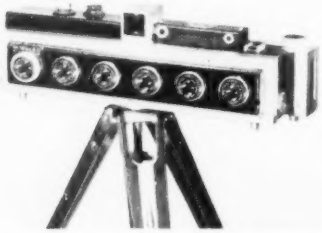
Diaversal Processing Solutions. A new folder now available from the Revere Camera Company discloses for the first time the content of the three processing solutions for their Diaversal direct-positive enlarging paper. Those who read the full-dress article on Diaversal in the October, 1951, issue of POPULAR PHOTOGRAPHY, *Toned Prints from Color Slides*, will recall that the exposed material was immersed in a developer solution for about 1 minute and then in a reversal-transfer bath for from 2 to 3 minutes. The resulting negative image was then washed off in a stream of warm running water and the weak positive image that resulted was finally immersed in a toning bath for from 2 to 3 minutes where it was progressively intensified to a warm reddish-brown and eventually to a dark brown-black. The first developer, it is now revealed, can be any standard MQ paper developer diluted for bromide print development. The formula for Gevaert's G251 paper developer is published in the folder as the recommended first developer. The reversal-transfer bath has been renamed the "second developer," and the recommended formula is listed as follows:

Water, 90 F	32 fl. oz.
Sodium sulfite, anhyd.	4 oz.
Hypo Crystals	180 grains
1st Developer (G251 or other MQ)	4 fl. oz.
Water to make	80 fl. oz

Use without dilution. For normal contrast, develop 2 minutes at 60-68 F.

A suggested alternative is any standard MQ paper developer diluted for bromide print development, with 18 grains of hypo crystals added for every 8 ounces of tray working solution. Either of two toners is recommended for the third bath: (1) Eastman Rapid Selenium Toner diluted with water 1:32, or (2) Ansco Flemish Toner diluted with water 1:40. The folder states that Revere-Edwal chemical kits will continue to be available in two sizes for Diaversal users who would rather not mix their own formulas—at $2.50 for the 1-2-3 unit, providing eight 8-ounce mixes, and at $9.75 for the powder set, making 4 gallons of each working solution.

Six-Lens Stereo Camera. Early last March we attended the debut in New York of a strange multi-lens stereo camera manufactured by Lentic Ltd. of London, England. This elongated camera, which can be used on a tripod or held in hand, produces an equally elongated negative (two on each roll of ordinary 120 roll film), which consists of six side-by-side identically exposed images of the photographic subject. These images vary slightly in perspective insofar as the respective matched lenses with which they are made are laterally offset from each other on the camera lens board (illustration). Each negative is subsequently printed with a special enlarger to produce a transparency or print that can be viewed in three-dimensional perspective without polarizing spectacles or other optical accessories. The key to the stereo effect is a plastic lenticulated screen to which the print or transparency is permanently bonded in the course of its processing.



Lentic Stereo Camera has six lenses.

Sample photographs shown at the New York press conference were similar in general appearance to three-dimensional work produced by Vitavision and other screen processes. The exhibit consisted of prints and transparencies, in color as well as monochrome. The main advantage of the Lentic camera lies in the fact that the camera is readily portable, and the component images can be exposed simultaneously at instantaneous speeds up to 1/100 second. . . . The Lentic camera has a coupled rangefinder, internal flash synchronization mechanism, matched 3¼-inch Wray *f*/4.5 anastigmat lenses, a cocking shutter with speeds from 1 sec. to 1/100 plus "B," and an ingenious guillotine-type shutter construction that exposes all six components or the negative simultaneously.

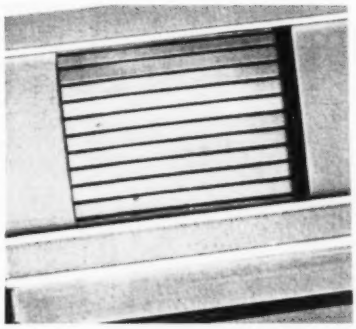
When production is available, the camera is expected to sell in the $1,000 to $2,000 range.

St. Louis Trade Show

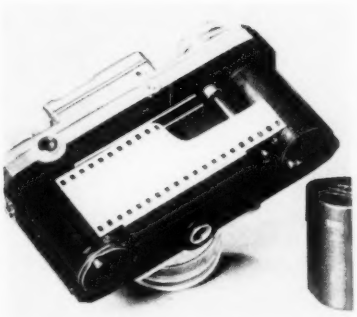
THERE WAS much less in the way of radically new equipment shown at the national convention and trade show of the Master Photo Dealers' and Finishers' Association, last March than at any of the previous postwar conclaves of this industry group. But the lack of spectacular developments was easily offset by a wealth of product improvements and by a record attendance of business-minded dealers and photofinishers. Unlike so many of last year's innovations which had been hedged by military priorities and unpredictable materials shortages, the majority of the new items introduced at St. Louis were already on their way to the dealers' stock shelves 30 days after the close of the show.

After diligently exploring the 130-odd exhibits comprising the 1952 show and noting the degree of interest shown by

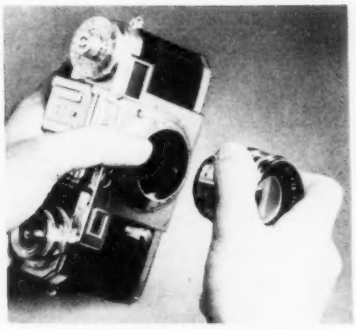
Good reasons for choosing CONTAX



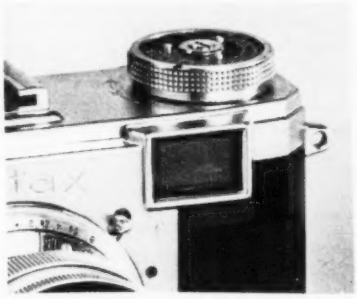
1. Durable and climate-proof all-metal vertical focal-plane shutter with speeds to 1/1250 sec., T and B.



2. Rewinding film after exposure unnecessary (by using two cassettes). No danger of scratching film.

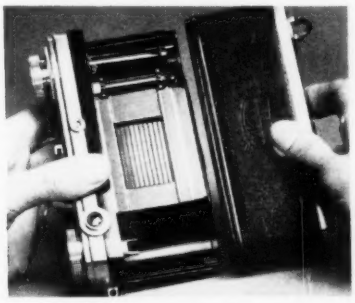


3. Bayonet mount permits its Zeiss lenses to be interchanged in rapid succession and assures accurate seating.



4. Long base, swivel-type range-finder of prismatic construction for more accurate focus and ruggedness.

5. Range-finder and view-finder combined in a single window. Middle finger focuses lens; index finger releases shutter. One-hand operation.



6. Removable camera back permits accurate film loading—avoids film jamming. Easy accessibility for cleaning.

See the superb new Contax II-A and III-A (made in United States Zone of Germany) at your dealer's, and learn of the many other significant features that make Contax today's most desired camera.

Write for new Contax booklet

CARL ZEISS, INC., 485 Fifth Avenue, New York 17, N.Y.

ZEISS IKON

Scotty says—Freestyle Has the Best Values You'll Find Anywhere!

ROLL FILM 127-120-620 116-616
Medium Speed. Fully Panchromatic. 50 Day. —32 Tung. Fine Grain. Manufactured by Kodak. *Fully equivalent to Plus X in speed and fine grain.* TREMENDOUS VALUE.! ! !
Guaranteed. 10 rolls—$1.69, 20 rolls—$2.98, 40 rolls—$5.49.
(Shipping weight—10 rolls 1 pound)

JUST ARRIVED
4x5 Ansco Isopan, Kodak Panatomic X, and Kodak Infra-Red . . 2 doz. $1.89, 6 doz. $5.25
(Shp. wgts. 2 doz.—1 lb. 8 doz.—3 lbs.)
EXCELLENT QUALITY, SHORT DATED MIXED SELECTION PERMITTED.

★ TERRIFIC 16mm FILM VALUE ★
16mm x 100' KODAK SUPER X MOVIE FILM . . . . . FREE PROCESSING INCLUDED $2.98 each 4 for $10.95
(Shipping Weight—1 lb. ea. 4—3 lbs.)

★★★ LOWEST PRICES ANYWHERE ★★★
DAYLIGHT 35MM **ANSCO COLOR** 27½' for $5.50 50' for $8.95
DATED FULL YEAR AHEAD. Load your own cartridges at SENSATIONAL SAVINGS! 27½' make 9-20 Exp. Carts. or 5-36 Exp. Carts.
(Shp. wgt. 27½'—8 oz. 50'—1 lb.)

DRASTIC REDUCTION!
4x5 Eastman Kodak Super XX Film Pack $1.19 ea. 5 for $5.00
4x5 Kodak Ortho X Cut Film 2 doz. $1.25 8 doz. $4.50
(Shipping weights . 2 doz.—1 lb. 8 doz.—3 lbs.)

Tremendous Savings in Enlarging Paper!
Kodabromide Enlarg. Paper 8"x 10", F 3, SW Glossy $4.25 Gross 3 Gross—$12.00
(Shp. wgt.—5 lbs. per gross)
Haloid Enlarging Paper 8"x 10", SW Semi-Matte, Contrast 2 $3.95 Gross 3 Gr.—$10.50
(Shp. wgt. 1 gr.—4 lbs., 3 gr.—11 lbs.)
Kodak Enlarging Paper 7"x 8⅜" SW Glossy, Contrast 1 $1.95 gr., 4 gr.—$7.49
(Shp. wgt. 1 gr.—4 lbs., 4 gr.—15 lbs.)

CONTACT PAPER—CLOSE OUT!
AZO, ANSCO, HALOID 4x5 SW Glossy Contact Paper ORIG. FACTORY PACK. Guar. (Shp. wgt.—1 lb. per gross)
F1, 2, and 3 $.98 gross 3 gr.—$2.75 6 gr.—$4.95

IMPORTANT 16mm VALUE
Sensational purchase makes these outstanding values possible. STOCK UP NOW, BEFORE WE SELL OUT!
16mm x 50' Kodak Super X and Ansco Hypan, Blue Base Reversal Film.
Factory packed can of 28 rolls — $11.95
2 cans—$22.50 3 cans—$32.00
For Limited Time Only! 12 rolls — $5.85
Convince Yourself How Good This Film Is!
(Shp. wgts.—12 rolls 2 lbs., 1 can 5 lbs.)
Empty Magazines 69¢ each . . 12 for $7.50. With any ★ purchase of 16mm film—12 empty mag. $6.00
(Shp. wgts.—1 lb. ea. 12-7 lbs.)

BRAND NEW 16mm x 50' SUPER X MAGAZINES. LOADED BY EASTMAN KODAK
PRICE INCLUDES FREE PROCESSING AND FAST, FREE RETURN SERVICE New Low Price! $2.39 ea. 2 for $4.50
(Shp. wgt.—1 lb. ea.)

16mmx100' Super X (Reversal) on camera spools.
Processing not incl. . . $1.75 ea., 4 for $5.95
(Shp. wgt.—1 lb. ea. 4-2 lbs.)
16mm x 100' Empty Camera Spools with Cans
★ Perfect Condition! 3 for $1.19 12 for $4.25
(Shp. wgt. 3—1 lb. 12—3 lbs.)

35mmx100' Supreme . . . . . $1.29 ea. 3 for $3.50
35mmx100' Kodak Duplicating Positive — for making B&W transparencies from your favorite negatives—
(Shipping weight—1 lb. per 100 ft.) $1.59 each 3 for $4.50

Fresh 35mm Film **Here's A Real Value!**
E.K. PLUS X—100' $2.50 36 Exposure Cartridges 12 for $3.95
DuPONT 2-100' $1.75 36 Exposure Cartridges 12 for $2.75 24 for $5.00
Eastman Kodak Infra Red — Fresh and Perfect!
(12 cart.—2 lbs. 24 cart.—3 lbs) 36 exp. cart.—12 for $4.25

DARKROOM APRON—($2.98 value)—Heavy Duty—Vinyl Plastic—$1.25-With $10 purchase—98¢ (Shp. wgt. 1 lb.)

Be sure to include postage. ALL C.O.D.'s 30% DEPOSIT. Items not marked fresh are past date but fully guaranteed.

Export and wholesale inquiries invited. Minimum order $3.00. California residents include 3% sales tax.
FREESTYLE SALES CO.
1431 N. Western Ave., Hollywood 27, Calif.

trade buyers, we couldn't help but conclude that 35-mm is one of the major boom areas of the current market. Thirty-five-mm cameras, lenses and projectors as well as chemicals and processing equipment were offered in abundance. Not far behind were equipment and materials for stereo photography and motion pictures. There was an unexpectedly strong representation by manufacturers of home darkroom supplies and promise of more to come.

It was quite apparent that the public's excitement over stereo photography is continuing unabated. Distribution and sales of the trail-blazing **Stereo Realist** camera-viewer outfit were more than doubled during the past twelve months, and demand is still outrunning supply. And with this show, the **View-Master Personal Stereo Camera** system, sponsored by Sawyer's of Portland, Oregon, made its national debut, appealing to a public interested in a more economical "upkeep" setup than has previously been available. The camera itself, which costs $149.00 (see *Trade Notes and News*—page 127 for details), is now available around the country in limited quantities along with equipment for cutting and mounting the processed stereo pairs in View-Master reels. The **View-Master Stereoscope** in which the results are viewed has been on hand for many years. An ingenious flash attachment incorporating a built-in rangefinder to assure correct exposure at various subject distances will be available in several months.

As for sheer news interest, there were several alternatives to choose from, depending on one's field of interest. For one thing, **De Jur-Amsco,** of exposure meter and movie equipment fame announced its first still camera, a twin-lens reflex job built around the Wollensak Alphax synchro-shutter. It will sell for less than $90. On the other hand, Paillard Products launched two new Bolex accessories for 16-mm cinematography. The first of these was the **Bolex Stereo System** which enables the user to expose three-dimensional motion pictures with the Bolex H-16 camera and to project them with almost any modern 16-mm projector. The other was the Berthiot *f*/2.8 **Pan Cinor** variable-focus (zoom) lens which can be used on any camera with a C mount. Focal length can be varied from 20 to 60-mm by means of a simple control lever, enabling the photographer to follow, hold, or create action from a fixed camera position, at will.

In the way of magnetic sound-on-film projection, there were four new 16-mm units on display—one each by Ampro, Bell & Howell, RCA, and Victor (the latter based on a compact converter unit for the company's various optical 16-mm sound projectors). Still another manufacturer admitted making substantial progress with an 8-mm magnetic sound-on-film system which may be ready for introduction before the end of the year. Price continues to be a difficult factor here. For example, **Victor's Model 60-4 projector** (priced at $395.00) with the **Victor converter** (about $200) is the least expensive unit now available. . . . The latest wrinkle in magnetic tape recorders was the new **Revere T-700,** a 3¾-in./sec machine actuated by "piano key" controls and featuring a counter mechanism numbered from 1 to 999. The latter enables the user to index and locate instantly any desired sequence on the tape reels (this is the first Revere recorder to accommodate 7-inch reels). Engineering specifications released at the trade show indicated a frequency response from 80 to 8,000 cycles per second, a 50 db signal-to-noise ratio, 6 x 9 elliptical speaker and 45:1 fast forward and rewind speed ratios.

There was rewarding if somewhat unspectacular progress in the trends we've been reporting in this department during recent months. The Hershey Manufacturing Company of Chicago launched their **Sun-Lite Portable Speed Flash,** the first electronic flash unit incorporating the low-voltage dry-battery circuit described before the 1951 PSA Convention by Messrs. Marsal and Potter of the National Carbon Company. The Sun-Lite makes use of a new 450-volt Kemlite flashtube and employs a 225-volt Eveready Minimax battery with a voltage-doubling vibrator powered by a 4½-volt radio C battery. The basic unit costs $79.50. (Details will be found in T. N. & N.) . . . Also new in electronic flash were two Heiland units—the **Strobonar III** an 8½-pound wet-cell portable outfit using the G-E FT-110 lamp and storing 100 watt-seconds; and the **Strobonar IV** which has G-E's brand new FT-218, 200-watt second lamp (at 900 volts) with a power-pack weighing 12 pounds, 14 ounces and a head weighing 1 pound, 12 ounces. The latter unit, said to be the most powerful of its size ever built, can have its output varied between 50 and 100% of maximum by a control dial on the case. . . . Carl Zeiss, Inc., brought up the electronic flash parade with the grand-daddy of low-voltage (less than 2,000 volts) dry battery units—the **Zeiss Ikotron** which costs $265. The disposable 1,200-volt battery is rated at 2,000 flashes and costs $85 to replace.

The E. I. du Pont exhibit treated visitors to a preview of a new model **Time-o-lite contact printer** with a variable cold-cathode light source for controlling the gradation of Varigam prints. As with the Aristo Grad-a-con enlarging head described in PHOTOGRAPHY, January 1952, the light color is varied from blue through green by means of a calibrated control dial. But the effect is produced by moving the two colored tubes into different positions beneath four fixed apertures instead of keeping the lights fixed and changing the aperture positions. The complete Time-o-lite unit will incorporate an automatic timing mechanism and a dodging system, but it was also freely predicted that the variable light source would be available separately later on as an insert for many existing contact printers.

RANDOM OBSERVATIONS: The Simmon Automega E-3 enlarger (up to 5 x7) has been replaced by the **Automega E-4** which features an instant-starting circline fluorescent tube in a large size Omega-lite dome and requires no shutter; other

(*Continued on page* 126)

HOW TO WIN APPLAUSE WITH YOUR HOME MOVIES

Craig Senior Projecto-Editor Combination with Senior Rewinds, Senior Splicer, Film Cement, on Hardwood Base. Price Complete **$84.95**

Edit with a CRAIG PROJECTO-EDITOR

It's easy to create fascinating features by combining present footage in new ways

WHAT KIND of reaction do you get when you show your movies? Is your audience genuinely enthusiastic – or do your friends make excuses to leave early? Think how you can give your present films dramatic new interest by editing them in story-telling sequence. Pictures of vacations, auto tours, fishing trips, etc., become twice as spectacular when you eliminate the not-so-good sections – balance long shots with close-ups – and give them smooth continuity.

A Craig Projecto-Editor makes editing easy and exciting fun. With Craig equipment everything is at your finger tips for fast, accurate editing. Large screen shows your film in flickerless action. Smooth running Rewinds have adjustable tension brake and locking device. Splicer gives strong, permanent splices easily, quickly. Model illustrated at right is Craig Senior Projecto-Editor Combination on all metal Fold-Away Base. Models for 8 mm. or 16 mm. Ask your photo dealer for a demonstration today.

See Your Photo Dealer Today For Other Craig Movie Editing Aids

A CRAIG PROJECTO-EDITOR shows your movies so large the whole family can join in the fun of editing.

SEND FOR FREE BOOKLET
Tips and Tricks on Movie Editing

Tells how to balance long shots with close-ups, suggests length of scenes, advises on tempo, direction, fades, wipes, etc. Every movie camera owner should have a copy.

DIVISION OF
CRAIG KALART

Kalart Speed Flash • Kalart Focuspot
Kalart Synchronized Range Finder
Craig Movie Editing Equipment • Kalart II Camera

THE KALART CO., INC. • DEPT. A-6
Plainville, Connecticut
Please send me free movie editing booklet.

Name .....
Address .....
City ..... State .....

Name of Photo Dealer

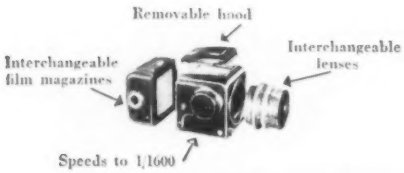
High Fashion

This picture by JAMES ABBE, Jr., is one of many he has made with the HASSELBLAD Camera. Best known for his fashion photography, Mr. Abbe exhibits rare artistic command of subject and technique that make up an effective illustration. In the HASSELBLAD he finds an instrument to match his own exacting talent.

High PERFORMANCE

Prices: The camera, with 80mm Kodak Ektar f/2.8 Lens and 2¼ x 2¼ roll-film magazine, $535. Accessory 135mm Kodak Ektar f/3.5 Lens, $250, and 250mm Zeiss Opton Sonnar f/4 Lens, $421. Prices include Federal Tax and are subject to change without notice.

This camera by HASSELBLAD sets a new high in photographic performance. Interchangeable roll-film magazines, for example, permit the photographer to switch at any time from one type of film to another . . . color or black-and-white. Interchangeable lenses, automatic controls, speeds to $^1/_{1600}$ second, built-in flash — these and other features will bring a new range, a new sureness, to *your* picture taking. Precision-crafted in Sweden with an eye to the photographic perfectionist, the $2^1/_4 \times 2^1/_4$ HASSELBLAD Camera well merits your personal inspection.



HASSELBLAD

THE NEW SWEDISH CAMERA

Write for the descriptive HASSELBLAD booklet to

Willoughbys

Dept. A · 110 West 32nd Street • New York 1, N. Y.

PRICES SLASHED

WE MEAN BUSINESS

S-2 ENLARGER

Brand-new Elwood S-2 enlargers with high-reflecting silver dome housing. For all size negatives up to 5x7. Long bellows draw for reduction. Tilting enlarging column for horizontal projection. Comes complete with high grade imported 6½" f6.3 enlarging lens at a terrific low price: only **69.50**
Shipping weight 45 lbs.

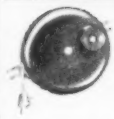
GARRON SAFLITE

Here's a 5x7 darkroom Safelite that can be used 3 ways. Hanging, on bench or wall bracket. Comes complete with 3 different filters: for film use and paper use. Price includes filters, 6' UL cord. Brand-New only **4.49**
Add 20c postage & handling

FILM LOADER

Reload your own cartridges and save up to 90% of film costs. No dark room needed. Makes short or full loads. All heavy plastic. Sells elsewhere as much as $8.95. Special only **5.95**
Add 20c postage & handling

CORDOMATIC REELS



Use on projection equipment around dark room laboratory. Anywhere electrical equipment is used. Comes with 18 feet of heavy duty molded rubber cord. Tension lock stops cord. No more tangled wires. Neat. Safe. Attached bracket for mounting. Brand-new. Manufacturer's list $18.00. Save 67%. Buy now, only **5.95**
Add 50c postage & handling

PROJECTION BULBS

Medium pre-focus base. Always keep a spare lamp handy in case of a burnout. At these prices you save around 50%.

500 watt T-10	2 for 5.90
750 watt T-12	2 for 5.90 12 for 30.00
1000 watt T-12	2 for 6.90

Add 35c shpg. ea. order

EXTENSION FLASH

Use with any flash sync gun that provides extension outlet. Compares to similar equipment selling for far more. Has powerful clamp-on bracket, 5" reflector, 15' of cord. Accepts all standard screw-base flash bulbs, adjustable reflector for centering. Special, only **4.95**
Add 35c postage & handling

MICO FOOTSWITCH

NOW BEING OFFERED AT A PRICE THAT'S HARD TO BEAT. Operate by elbow, knee or foot for instantaneous control of all kinds of electrical equipment. Will safely carry 6 amp 125 volt load.

Each	**1.95**
Buy 3 for	5.50

Add 25c ea. post. & handling

DEVELOPING TANK

Comes complete with rack to handle 12 negatives in one operation, and light proof cover. Daylight developing. All of sturdy stainless steel, measuring 3x6x6". Really a bargain price for a fine tank. Brand-New.

For 3¼x4¼ Negs	**4.75**
For 4x5 Negs	4.95

Add 25c postage & handling

SOLENOID

King Sol Press Solenoid. Famous make, low amperage. Positive action for all press style shutters. Gives precise sync up to 1 500th second. This tripper has list price of $15.00.
Brand-new, each **5.95**
Three for 16.50
Add 20c ea. post. & handling

PRESS CAMERA CASES

Sturdy plywood heavy duty carrying case for press cameras and accessories. Finished in leather-like Keratol, plush lined, and partitioned for gun, film packs and other accessories. Will give years of satisfaction. Worth twice our price. Buy now and S-A-V-E.

BRAND-NEW. For 2¼x3¼ cameras	**7.95**
For 4x5 Cameras	9.95

Add 60c postage & handling

REDUCED PRICES ON FILM & PAPER

CONTACT PAPER

35mm x 100' Convira, SW, G1, 2 roll	1.00
1½ x 250' Direct Positive, SW roll	1.00
1⅞x2¾ Auto Velox, SW, gl, f2 3 gr	2.00
2¼ x 250' Direct Positive, SW roll	1.95
4x5 Chloride, SW, gl, 1, 2, 4 gr. assorted 4 gr.	.95 3.50
7x9 Chloride, SW, gl, 3 gr	1.95
8 x 10½ Chloride, LW, SM, 4 gr	.98
8½x11 Litholoid gr	1.00
8½x60' Haloid Copy Light roll	1.30
9⅜ x 250' Aero Contact, SW, SM, 1, 2, 3, 4 roll	2.75
10 x 10 Defender Apex, SW, SM, 0, 2	2.50
10x10 Chloride, LW, SM, 1, 2, 3, 4 gr. 3 gr 2.69; 22 gr	.98 16.50
10x10 Chloride, SW SM, Type IX, 2, 3, 4 gr. 6 gr 9.50; 22 gr	1.69 33.50
10x10 Chloride, SW, gl, =0 gr	1.00
18x22 Reflex Copy 250	6.00
20x24 Chloride SW, SM, Type IX, 1, 4 ½ gr.	3.75
22x34 Duophoto XX, thin ½ gr	7.50

ENLARGING PAPER

4¼x825' Aero Enlarging LW, SM, 4 14 for	5.00
7x85⅛ Royal Brom, SW, gl, =1 gr	1.50
7x85⅛ Velour Black, SW, gl, =1 49 date 100	1.50
7"x125' Aero Enlarging, SW, SM, 1, 2, 3 roll 20 rolls asst. gr. 20 rolls 1 grade	1.89 37.50 35.00

Shpg. wt. 100 lbs. per case

9⅜" x 200' Aero Enlarging SW, SM 1, 2, 3 ea.	2.95
12 rolls asst. grade	34.20
12 rolls one grade	33.00

Shpg. wt. 114 lbs. per case.

10x10 Kodabromide, SW, gl, 1 gr	2.50
14x17 Velour black, SW, gl, 1, 2 '49 date 250	17.85
20x24 Bromide, DW, SM, =3 ½ gr	8.95
20x24 Velour black, SW, SM, =3 '49 date 250	26.95
20x24 Kodabromide, SW, gl, =2 ½ gr	8.95
20x24 Halobromide SW, gl, =1 50	7.95
20x24 Kodabromide, SW, SM N1 ½ gr	8.50
20x24 Kodabromide, SW, SM N5 ½ gr	7.75

MOVIE FILM

Price includes factory processing by Kodak or Ansco.

8mm 2-25' Kryptar (ASA 50) ea 6 for	1.25 6.00
16mm x 100' Ansco Hypan ea	3.95
16mm x 100' EK Super XX ea. 3 for 6 for	3.95 10.50 20.00
16mm x 100' EK Super X ea.	3.95
16mm x 100' Kodachrome roll	6.95
16mm x 100' EK Sound Perf. ea	3.95
16mm x 50' Mag. Super XX ea	3.50
16mm x 50' Mag. Super X ea	3.50
16mm x 50' Mag. Kodachrome, daylight, ea. 3 for	4.95 13.50

Price does not include processing.

16mm x 100' EK Neg Plus X or Super XX ea. 3 for	1.49 4.00
16mm x 100' EK Super XX, single perf ea 3 for	1.60 4.50
16mm x 100' Airgraphsing perf ea 20 for	1.00 12.00
16mm x 50' Mag. EK Super XX ea 5 for	1.25 5.50

35mm FILM

100 feet Supreme ea.	1.20
100 feet Fineopan ea	1.75
100 feet Dupont =1 10	6.00
200 feet Background X ea	2.25
200 feet DuPont =3 5 rolls	5.95
400 feet Plus X '49 ea	5.95
400 feet Super XX ea	5.95
400 feet Superior =1 fine grain 1951 ea	6.75
400 feet Supreme '49	5.95
400 feet Ultra-speed ea.	3.95
400 feet Supreme ea	3.95
1000 feet Ultra-Speed ea	3.50
1000 feet Dupont Sup 2-3 ea	9.50

4x5 CUT FILM

EK Infra red 6 doz	2.00
Tri-S Ortho 6 doz	1.65
Super Panchro Press, type B 2 doz	1.85
Ortho X 2 doz	1.65
EK Pan, slightly fogged 8 doz	2.00
Geveart Pan (ASA 100) 2 dz. 6 dz.	1.65 4.35

FILM PACKS

4x5 Verichrome ea	1.50
Ortho Press 3 for	4.25

CUT FILM

5x7 Sup XX Pan 2 dz	2.60
5x7 Tri-S Pan 2 dz	2.60
8x10 Commercial 2 dz	1.95
8x10 Con. Proc. Pan 2 dz	1.50
8x10 Super XX 2 dz	3.25
8x10 Com. Ortho 2 dz	1.95
8x10 Super Ortho Press 2 dz	3.25
20x24 EK Com. 2 dz	7.50
20x24 Ansco Reprolith Pan 2 dz	5.95

CHROME TRIPOD

All brass 4 section tripod. Handsome chrome finish. Reversible head for domestic and foreign tripod bushings. Folds up, light weight, easy to carry. Brand-new only **3.95**
Two-section all brass tripod enameled black **1.95**
Add 25c postage & handling

PAN-HEAD

Low cost pan-tilt head for all small camera tripods. Features single control, for vertical-horizontal movement. Brand-new. Only **1.75**
Add 25c postage & handling

CROWN GRAFLEX #4

Constructed to rigid gov't. specifications. Army surplus. Made of well-seasoned cherry wood. 4 sections extends to 52"; closes down to 16¼" weighs 16 oz. Fits Graflex carrying cases. PLUS genuine E Kodak brass tripod brace.
All Brand-new, special **11.95**
Add 45c postage & handling

ARGON PRINTER

All metal construction with 4 cold-lite argon bulbs on individual switches for dodging and print control. Make up to 4x6 prints. Split platen—padded to hold paper and negative firmly. Diffusion glass. We bought a load on a special deal and pass the savings on to you.

BRAND-NEW	11.95
4x5 Frosted bulb printer	**6.95**

Add 50c shipping charges

SLIDE PROJECTOR

Efficient 100 watt all metal projector. Featuring double quick-change slide carrier with thermal cooling. Condenser lens optical system and 4" projection lens. List price is $10.95! Our hard to beat low price. Brand-new, only **7.49**
Add 55c postage & handling
Carrying case 3.49

SLIDE FILE

Protect your slides against dust and dirt. ALL METAL, indexed slide file made to hold 150 slides in glass or 300 readymounts. Handsomely finished in durable baked enamel with handle and locks. Comparative selling price is $3.49. Brand-new, only **2.19**
Add 35c postage & handling

EASTMAN KODAK

19x24" BLOTTERS

Heavy weight, chemically pure blotters for drying prints. Thirsty fibers in 140 lb. paper (real thick).

1 gross	**6.95**
5 gross (case)	32.00

Shpg. wt. 45 lbs. gr.
Shpg. wt. 275 lbs. case

8mm TELE LENS

f3.5 in focusing mount. For all 8mm movie cameras, reel or mag. (specify). Brand-new **12.88**
Add 25c post. and handling.

2" f3.5 EKTAR LENS

Enlarging lens in barrel. Sharp cutting, fast—comes with flanges for mounting on any lens board and for use with any enlarger. Verified value, over $30.00. Buy now, brand-new, only **12.95**
Add 35c shpg. costs.

MOVIE SCREEN

Glass-beaded tripod screen in hammer-tone roll-away case. List price almost double our special. Brand-new.

30x40"	**6.95**
40x40"	8.95
37x50"	10.95
50x50"	12.45

Add $1.25 postage & handling

GADGET BAG

Genuine pigskin bag. Jumbo size for all movie cameras and press camera too up to 4x5. Full 5x10x12". Zippered enclosure, brass locks, wide shoulder strap, extra pockets. Value is over $35.00—Brand-new while they last **15.95**
Add 35c postage & handling

K-20 AERIAL CAMERA

Popular hand-held aerial camera. Comes complete with 6¾" f4.5 lens. Shutter speeds up to 1 500. Automatic film advance with self-setting vacuum back, built-in pistol grip exposure release. Weighs only 10 lbs. fully loaded for 50 shots. Reconditioned and fully guaranteed. only **168.00**
Shipping weight 15 lbs.

FREE . . . price lists and bulletins on war surplus and bargains—write to-day

Above film and paper is war surplus—outdated and guaranteed good.

PRICES FOB NEW YORK **MINIMUM ORDER 2.50**

COD's with 25% deposit

AMERICA'S PHOTOGRAPHIC BARGAIN CENTER

AIR PHOTO SUPPLY CORP.

Dept. AP-6 555 E. Tremont Ave., New York 57, N. Y.

PSA

News and Notes about the Photographic Society of America

Fourteen hours of photography starting at eight in the morning and running all day until ten in the evening. Expertly guided tours to the most interesting picture spots, a studio session with professional models, clinics on prints and color, and lectures and quiz hours on both snapshot and color slide improvement. And all for free!

That's what happened when Boris Dobro set up the "PSA Town Meeting of Photography" for the amateur photographers of Santa Barbara, Calif., under the co-sponsorship of the PSA, the Channel City Camera Club, the Brooks Camera Guild, and the Southern California Council of Camera Clubs.

Through the cooperation of the camera stores and the members of all the groups, the day was provided without charge, and now the chief cry is "When do we do it again?"

All hands met at eight, registered and then took off for one or another of the nine selected areas with the most capable guides. At noon they gathered in the Brooks Institute studio to photograph a bride and groom team and six other models, both indoors and out, under expert instruction—and eating their own lunches between shots.

At four, two clinics, one for color and the other for prints got under way. Merle Ewell with Al Stewart, Henry Greenhood, Floyd Norgaard, and Vella Finne discussed slides brought in by the guests, and Harvey Brown, Fred Archer, Floyd Evans, Ernest Brooks, Mel Phegley, and Boris Dobro conducted the print clinic.

Time out for dinner and then at 7:30 Dobro spoke on "Improving Your Snapshots" after which Al Stewart discussed "How To Improve Your Color Slides." Fred Archer then explained the PSA program and the meeting broke up at ten, after Brown had presented the PSA Service Medal to Ernest Brooks.

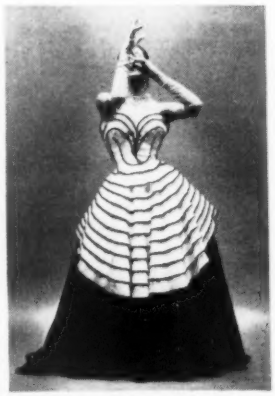
In this short report, there will be no mention of the weather, but in spite of it more than 250 turned out—some coming as much as 250 miles. It was a Big Day.

The present plans of the Society include several such "days" with outlines ready to be supplied to PSA groups who want to provide fun and instruction for the less experienced camera fans who are interested in getting more fun from their photography. It is one part of the new regional plan for PSA activity all over the country.

If your group would like to stage one of Dobro's "Town Meetings," just ask for the outline. It won't be more than a couple of pages, but there is a lot of information in it—and it's free too.

The "Tops in Photography" show, which received a splendid welcome at its initial bow in Montgomery, Ala., is off on a nation-wide tour. PSA activities throughout the country are growing!—*P. S. Ayers.*

Be a SUCCESS



FASHION: Black and white fashion pictures often sell for as much as $200. Color shots bring much more! In every phase of profitable photography, *sound training* makes the difference between success and failure.

NEWS: There are few careers which offer more excitement than news photography. Newspapers and magazines pay high salaries to well-trained men to "get the story" in pictures. Free-lance photographers also get top prices.

90 WAYS TO MAKE MONEY WITH

INDUSTRIAL: More and more each day the men of industry and science depend upon photography to record and test new methods, show progress, aid in research. The photographer works with them as an important member of the team.

PHOTO-OIL COLORING: There are many highly paid "behind the scene" jobs in photography such as: Photo-Oil Coloring, Retouching, lab technician and others, which require the down-to-earth solid training you receive at NYI.

in PHOTOGRAPHY!

PORTRAIT: The portrait photographer is a busy, respected, well-paid member of the community. He keeps everybody's "family history" up-to-date. Dozens of happy events are recorded by his camera —including engagements, weddings, parties and children of all ages.

A CAMERA...

Accident-Insurance
Advertising • Aerial
Airlines • Architecture
Banquets • Biological
Bowling • Calendars
Conventions
Camera Store • Candids
Catalogs • Celebrities
Cheesecake
Child Portraiture
Christenings
Church Activities
Civil Service • Commercial
Construction • Conventions
Copying • Darkroom Asst.
Documentary • Factories
Family Groups • Farming
Fashion • Food Displays
Gardens • Glamour
Grand Openings
Hobby Shows
Home Economics
Horse Shows
House Organs
Human Interest
Identification
Industrial • Interiors
Investigative • Legal
Livestock Shows
Machinery
Magazine Stories • Covers
Manufacturing • Medical
Merchandise Displays
Metallography
Motion Picture
Natural Color
Nature Studies
Night Scenes • Oil Coloring
Parties • Passports
Pets • Photoengraving
Photofinishing
Photographer's Asst.
Photo Librarian
Photomicrography
Pictorial • Picture Editor
Political Activities
Portraits • Poultry Shows
Publicity • Public Relations
Railroads • Real Estate
Religious Ceremonies
Research • Resorts
Retouching
Spot News • Steamship
Store Fronts
Tabletops
Teaching
Television
Theatre
Trade Journals
Visual Aids • Weddings
Wild Life
Window Displays
Yearbooks
. . . and many more!

STUDY AT HOME!

Almost from the first day you start your NYI Home Study Course, you begin to earn enough to pay for the cost of your training. NYI's famous learn-by-doing methods are so simple to understand—so thorough and well illustrated—that in less time than you believed possible, you can become an expert. Your know-how will help you cash in on the scores of profitable opportunities in the wide field of professional photography.

START EARNING IMMEDIATELY!

Start from scratch! You don't have to own or buy any expensive equipment! Even if you have never held a camera in your hands before, you can earn enough while you study at home in your spare time, without losing a day's pay on your present job, to bolster your family income. Many students have even saved enough to start their own successful studios.

The NYI Home Study Course is based upon the famous LEARN-BY-DOING methods used in our Resident School. It is planned to give you *individualized supervision, valuable knowledge* and *practical assignments* which speed you on the way to a new career. Every student receives careful attention, personal advice and ideas for the improvement of his work. Outstanding photographic authorities have prepared each easy-to-understand lesson. Well illustrated, clearly printed and with good bindings, this course is your perfect training aid—a LIFETIME REFERENCE LIBRARY. The step-by-step progress is so simple, it is almost the equivalent of on-the-spot training!

RESIDENT TRAINING
IN THE HEART OF NEW YORK

NYI RESIDENT TRAINING is backed by over 42 years of successful teaching experience. You study side-by-side with top-notch photographic instructors. You work behind cameras from the very first day. You progress speedily, using the finest up-to-date equipment in spacious, streamlined studios and labs. NYI courses are designed to cover all the profitable phases of photography . . . including Advertising, Fashion, Commercial, Portrait, News and Natural Color. Join the ranks of NYI graduates who are successful in every important field of photography.

42nd YEAR

AMERICA'S OLDEST AND LARGEST SCHOOL OF PHOTOGRAPHY

SEND FOR BIG FREE BOOK!

Get your copy of the famous NYI Photography Book. It's colorfully illustrated. Answers all your questions.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 99, 10 W. 33 St., New York 1, N. Y.

Please send me complete information regarding

☐ **Home Study Course** ☐ **Resident Training**

Name.....

Address.....

City.....Zone.....State.....

BROOKS

The West Coast's Most Complete Photographic Equipment store, specializing in fast mail order deliveries, rapid service by factory-trained technicians, and one of the largest selections of fine lenses in the country.

New Bolex H-16 Leader

Complete with Tri Focal Viewfinder, Critical Focus Eyecup and turret head for 3 lenses. 100 ft. capacity.

With 25mm f1.9 Lytar ctd. lens . . . 299.50

Bell & Howell Autoload 16mm Mag. camera #153B, f1.9 coated lens, new 129.50
Bell & Howell Auto Master 16mm Mag. camera #153BA, f1.9 coated lens, new 169.50
Above, Plus W.A. & 3" lenses, new 249.00

	New	L. New
Cine Special II f1.9 Ektar lens	960.00	750.00
Cine Special I, f1.9		425.00
Auricon Sound Camera	695.00	595.00
Auricon Pro, 200 ft. cap	1597.50	

Leica Specialists
On the staff at Brooks is a factory-trained E. Leitz technician

LEICA

Brand new Leica IIIF with built-in flash synchronization. Body only with your present IIIC (subject to inspection). Keep the lens on your present Leica **99.50**

	New	L. New
Leica IIIF without lens	221.00	
Leica IIIf f2 Summitar	384.20	
Leica IIIC f2 Summitar	350.00	199.00
Leica IIIC f3.5 Elmar	259.00	159.00
Leica IC, body only	68.00	
35mm Summaron f3.5 ctd.	122.40	89.00
50mm Nikkor f1.4	198.00	
50mm Summitar f2	187.00	119.00
50mm Summarit f1.5	272.00	
85mm Summarex f1.5	459.00	369.50
85mm Nikkor f2, ctd.	175.50	139.00
90mm Elmar f4 chrome	132.60	89.50
135mm Hektor f4.5 ctd.	165.00	114.50
200mm Telyt f4.5 ref. hous.	336.00	249.00
300mm Kilfitt w/ reflex housing	284.50	
Focomat Enlarger Model 1c	147.00	
Focomat Enlarger Model IIA Auto focus w/50mm & 95mm lens, 35mm & 2¼x3¼	390.00	
Leica-Meter	24.00	
Model IIIf flash	24.00	

BRAND NEW PRESS OUTFIT

Busch 4 x 5 Pressman, ctd. 5" Ektar lens in flash comp. With Kalart Rangefinder, revolving back, double extension bellows, precision workmanship **129.50**

Optical Viewfinder 8.95
Busch Flash gun 14.95
Brand New 2¼ x 3¼ Busch, 4" ctd. Xenar in Comp. Synch. w cupd. R.F. 129.00
2¼ x 3¼ Pacemaker Crown Graphic with coupled rangefinder f4.5 Xenar in flash compur shutter — new 179.50
2¼x3¼ Pacemaker Speed Graphic with coupled rangefinder f4.5 Xenar in flash compur shutter, flash gun — new 219.50
4x5 Pacemaker Crown Graphic with Kalart rangefinder f4.7 coated Ektar in flash compur shutter — new 179.50
4x5 Pacemaker Speed Graphic with Kalart rangefinder f4.7 coated Ektar in flash compur shutter, flash gun — new 219.50

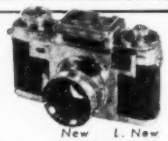
ROLLEIFLEX — ROLLEICORD

The Rolleiflex 1952 Automatic with MX Compur Rapid Synchro.
1952 Synchro Rolleiflex f3.5 Xenar w/case, new 265.00
1952 Synchro Rolleiflex f3.5 Tessar w/case, new 285.00
1952 Rolleicord III w/f3.5 Xenar w/case, new 149.00

ROLLEIFLEX ACCESSORIES

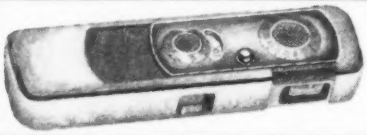
Rolleiflex filters bayonet mt. w/case, ea. 5.12
Rolleinar lenses, set of 2, in case 18.69

ZEISS CAMERAS



From the American Zone in Germany. Complete with built in synchronization, self-timing device and single window type rangefinder and viewfinder.

	New	L. New
Contax IIA with f2 Sonnar	444.00	289.00
Contax IIA with f1.5 Sonnar	488.00	329.00
Contax IIA with built in light meter, latest design, f1.5 Sonnar	534.00	
35mm Biogon for IIA, f2.8	245.00	179.00
35mm Biogon for II & III f2.8		102.00
85mm f2 Sonnar	292.00	139.50
135mm f4.5 ctd. Sonnar	89.00	



1952 MINOX III & ACCESSORIES

World's smallest high precision camera features on f/3.5 coated lens, automatic filter clearance, leather case and safety chain. Camera measures only 3" in length, weight 2 ounces, shipped ppd. 123.00
Minox photo-electric exposure meter 21.50
Minox Developing Tank 10.03
Minox Tripod Head 4.96
Minox dual Enlarger & Copier, comp. with lens 175.00
50 exp. black and white magazine 1.01
24 exp. daylight color magazine 1.25
Minox slide projector for Minox & 16mm film 29.50

LINHOF SUPER TECHNIKA

2¼ x 3¼ LINHOF SUPER TECHNIKA with Multi-focus viewfinder and rangefinder. Equipped with 65mm Angulon f/6.8, 105mm Xenar f/3.5, and 180mm Tele-Xenar f/5.5. The complete Press-View camera! 575.00

Lenses for Linhof Cameras

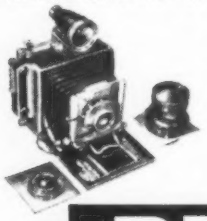
65mm f6.8 Schneider Angulon in Comp. Synch., W.A. for 2¼x3¼ 54.25
90mm f6.8 Schneider Angulon, Comp. Synch., W.A. for 4x5 ..... 56.96
120mm f6.8 Schneider Angulon, Comp. Synch., W.A. for 5x7 ..... 85.00
6" f6.8 Goerz Dagor in Rapax synch. shutter 145.00
6" f4.5 Schneider Xenar, flash comp. shutter 76.00
7" f6.8 Goerz Dagor in Rapax synch. shutter 167.50
8¼" f6.8 Goerz Dagor in Rapax synch. shutter 177.50
8½" f4.5 Schneider Xenar, flash comp. shutter 127.35
240mm f5.5 Schneider Tele-Xenar, fl. comp. shutter 100.00
270mm f5.5 Schneider Tele-Xenar, fl. comp. shutter 134.00
360mm f5.5 Schneider Tele-Xenar, fl. comp. shutter 179.00

Schneider Convertibles

Symmar 135mm, 210mm, 260mm f6.8 in Compur synch. 51.75
Symmar 180mm, 285mm, 355mm f6.8 in Compur synch. 91.80
Symmar 210mm, 325mm, 405mm f6.8 in Compur synch. 101.40

Linhof Accessories

Linhof Multiscope Optical Viewfinder 87.50
Sportsfinder 13.75
Deluxe Combination case, all leather for 4x5 & accessories 45.00
Reporter Tripod 33.00
Professional Deluxe Geared Tripod 169.95



4x5 Super Technika with 127mm f4.7 Press Xenar synchro. 359.75
4x5 Super Technika w/150mm f/4.5 Press Xenar Synchro 375.75
4x5 Super Technika with 127mm and 90mm f6.8 Angulon 442.00
4x5 Super Technika with above lenses and 240mm f5.5 Tele-Xenar 560.00
5x7 Super Technika with Multi-focus Rangefinder, Sports Finder, blank lensboard, blank scale slide, no lens 499.75
5x7 Super Technika with 210mm f4.5 Xenar 577.10

EXAKTA VX

With Preset Diaphragm

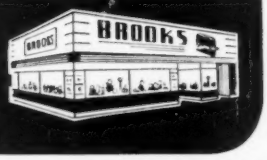
One of the world's great 35mm single-lens reflex cameras . . . versatile, accurate, simple to use . . . with ground glass focusing that gives you the exact picture you see. The ideal camera for everyone — from amateur to professional, artist to scientist — who takes pictures.

Kine Exakta VX, f2 Xenon 247.50
Kine Exakta VX with f2.8 Zeiss Tessar "T" coated lens, with wastlevel Reflex Viewfinder 269.50
Kine Exakta VX with f2 Zeiss Biotar "T" coated lens, with waistlevel Reflex Viewfinder 343.00
Kine Exakta V, f3.5 ctd. Zeiss Tessar 199.00
Exakta V w f2 Zeiss Biotar 239.00
Penta Prism Eye Level Viewfinder for V-X and V 50.00
Genuine leather Eveready Case for Exakta Model V-X 12.00
35mm Retrofocus f2.5 w. a 99.50
38mm f5.7 Berthiot 39.95
40mm f4.5 Zeiss Tessar w. a 99.00
40mm f4.5 Hugo Meyer Goerlitz w. a. 74.50
75mm f1.5 Biotar 216.50
85mm f2.8 Steinheil Culminar 68.00
90mm f1.8 Angeneux 149.50
100mm f2.8 Hugo Meyer Goerlitz Trioplan 81.60
135mm f4.5 Steinheil Culminar 60.00
135mm f4.5 Zeiss Triotar 75.00
150mm f5.5 Meyer Goerlitz 55.95
180mm f5.5 Hugo Meyer Goerlitz Tele-Megor 82.95
250mm f5.5 Hugo Meyer Goerlitz Tele-Megor 132.15
400mm f5.5 Hugo Meyer Goerlitz Tele-Megor 199.50
Bellows Attachment 44.50
Set of 3 Extension Tubes w 2 Adapters, Original Ihagee 24.00
Set of 3 Extension Tubes, Domestic 14.50

NEW REDUCED PRICE! Brand New Exa
35mm single-lens reflex camera with coated f/2.9 lens 89.00
Trade Your Present Camera for a VX

A few left— New Exakta II w/f3.5 Tessar "T" ctd. 149.50
New Exakta II w/f2 Biotar "T" ctd. 199.50
Case 9.50

BROOKS *Cameras*



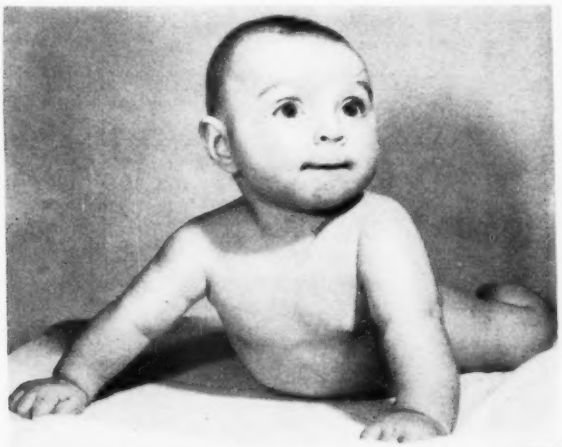
45 KEARNY AT MAIDEN LANE, SAN FRANCISCO 8, CALIFORNIA
BUDGET TERMS AVAILABLE · EXbrook 2-7348

successful SMP graduates say

"You need more than luck to take sell-able pictures," says Martha McKeen, N. Y. free-lance photographer. "You need a good grip on fundamentals. SMP equipped me to make the kind of pictures top publications scoop right up!"

"Whether photographing paper textures, vice-presidents or machinery," writes J. Bayne Young, N. Y. portrait and industrial photographer, "I can always count on my SMP training in commercial and portrait photography for brilliant results. SMP gave me the versatility my work demands!"

Richard Kent, N. J. portrait and commercial photographer, says: "SMP is the No. 1 choice, with its wide range of courses, modern equipment, smaller classes...famous models!"



"I found SMP instructors not only expert at teaching, but friendly, cooperative and personally interested in students' careers," writes Frank Fredeman, Arkansas magazine and newspaper photographer.

No other school offers all these advantages:

- **distinguished faculty,** recognized authorities in every branch of photography
- **more personal attention,** to develop your photographic individuality
- **more equipment,** more space, more facilities than any other school
- **choice of courses** for a sound general training or any specialized field
- **record of successful graduates** unmatched in recent years by any other school
- **free job placement service** that has helped many graduates get good jobs

AMERICA'S LARGEST

School of Modern Photography

136 EAST 57th STREET, NEW YORK 22, N. Y. • PLaza 8-1763

Come in...or Write or Phone Us! We'll welcome you for a visit! Meet and talk with members of our Staff. See our modern facilities, finest and most complete anywhere. Learn about the choice of courses, day or evening, starting any time ...and about the modest tuition fees, payable weekly or monthly.

If you can't come in person, phone or write for course outline to Director, Dept. P652, The School of Modern Photography, 136 East 57th Street, New York 22, N. Y. PLaza 8-1763.

Name _____

Address _____

City _____ State _____

candid shots by the Editors

Picture Contest

This is the time and the place to remind you once again that we're waiting for your entry in the 1952 International Picture Contest. We can't emphasize this too strongly: this contest is not only for professionals or semi-pros or so-called "advanced amateurs." If you're doing what you feel is competent work that others ought to see—it's for you! Look for complete rules and entry blanks elsewhere in this issue. Closing date for entries is July 15. By the way, here's a tip: if you've got a photograph or two that you think is first rate, but you can't seem to get a really excellent print from the negative, see *Remedy for Ailing Prints*, page 66. It tells you how unfortunate deep shadows can be lightened by local reduction, giving you detail you never thought was in your negative. There might well be something in this article that spells the difference between rejection and a top prize for you. Don't miss it!

The Photographer and the General

We had just finished the layout for Francis J. Grandy's two great news pictures (*Snapshots Can Be Wonderful*, pages 76-77) when the wire services came up with a shot of Grandy congratulating General Eisenhower on the results of the New Hampshire primary. Here was a coincidence we couldn't resist. On the day after the primary, Eisenhower arrived in Germany, where "Red" Grandy is stationed, for a meeting of NATO military leaders, and Grandy rushed forward to wish him well, forgetting his own camera for a moment. Kenneth Zumwalt, managing editor of *Stars and Stripes*, for which Grandy works, appears with the photographer and the General.

Resourceful Arabs

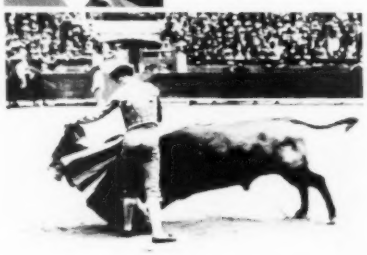
The designers of the versatile Polaroid Land camera were well aware that it would find many uses for which the ordinary camera is not suited, but here's one we'll bet they hadn't foreseen. Alan M. Scaife of Pittsburgh writes that he took several Polaroid Lands with him to the interior of southern Arabia as gifts for local rulers. "In each instance they were extremely pleased with the gift," he says, "and they learned rapidly to operate the cameras and were delighted with the results. One particular feature that seemed to appeal to them was that with these cameras they could take pictures of their wives in their harems. As you know, the wives are kept in seclusion and no one outside the immediate family is allowed to see their faces unveiled. If a man were to photograph his wife and send the film to be developed commercially, the processor would be violating the privacy of the harem by looking upon the woman's face. However, the rulers were quick to grasp the fact that they could take pictures of their wives with the Land and have the finished photographs without their being seen by unauthorized eyes."

Is There an Oculist in the House?

The very first issue of POPULAR PHOTOGRAPHY invited "typewritten or longhand" contributions on photographic subjects. Fifteen years later this particular editorial pigeon came home to roost in an eyeball-splitting manner. Andre de Dienes took us at our word and submitted the copy for *My Lighting Notebook* (pages 50-55) not only in longhand, but written in red ink on bright green graph paper! The editor who handled this manuscript soon complained of spots dancing before his eyes and went home with a splitting headache. In the future we hereby request that all manuscripts be submitted in typewritten form—unless you can create pinup pictures as well as Mr. de Dienes can, in which case we'll forgive you almost anything, even red ink!

Brooklyn Bullfighter

The U. S. should probably not be expected to produce bullfighters, since the sport is not legal here. But in the person of Sidney Franklin it has produced one of the world's greatest, of whom Ernest Hemingway said, "He is one of the finest performers with the cape that bullfighting has ever seen." Our attention was called to him by selections from his autobiography, *Bullfighter from Brooklyn*, in recent issues of *Town and Country*. We were readying Leonard McCombe's superb bullfighting photographs for this issue (*Mexican Bullfight*, pages 62-65) and we asked Mr. Franklin to give us technical advice in preparing the accompanying article. He graciously consented, and his help was invaluable in insuring the accuracy of bullfighting terminology and technique. His autobiography, by the way, is to be published in book form this fall by Prentice-Hall.



Sidney Franklin in street clothes (left), and in action in Valencia's *plaza de toros* in 1929.

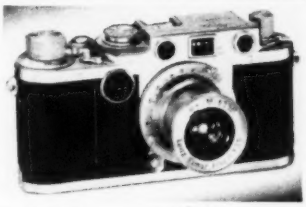
Freedom Is Just a Word

In a recent rally sponsored by the Communist-dominated "Philadelphia Freedom of the Press Association," press photographers were greeted with loud boos and some were manhandled by officials of the gathering after a detective sergeant had declined to remove the cameramen from the building. "When the cameramen got inside," said the United Press dispatch, "the audience of some 300 persons booed and jeered. Several spectators lunged at the photographers, when they snapped pictures. Other cameramen were jostled, grabbed, and assaulted." Did they say "freedom of the press" or "freedom to oppress?"—

Left to right: Grandy, Zumwalt, and Eisenhower.

NEVER UNDERSOLD!
A $50,000 Bond*

BRAND NEW LEICA



Latest Leica IIF
Fully Synchronized
To All Speeds
Coupled Rangefinder
CAMERA ONLY—BRAND NEW **$139.40**

LENSES FOR LEICA

50mm Hektor F:2.5	.....	$ 22.00
50mm Elmar F:3.5	$ 84.00	38.00
50mm Summar F:2	.....	38.00
50mm Summitar F:2	187.00	98.00
50mm Summarit F:1.5	272.00	161.50
50mm Xenon F:1.5	.....	114.00
50mm Nikkor F:1.4	198.00	138.00
35mm Elmar F:3.5 W.A.	.....	45.00
85mm Sonnar F:2 Cpld.	.....	138.00
85mm Summarex F:1.5	459.00	294.00
90mm Elmar F:4, black	.....	54.00
135mm Hektor F:4.5	175.00	88.00
200mm Telyt w Reflex Housg.	336.00	248.00
Leitz Imarect Finder	42.00	29.50

Complete stock of all Leica Accessories.

MIDGET STROBELIGHT ATTACHMENT, FITS AROUND YOUR LENS, SENSATIONAL. WRITE FOR FREE LITERATURE— NEW **$29.95**

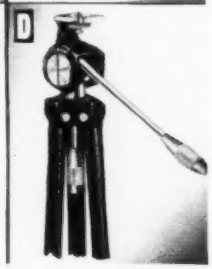
LEICA, CONTAX & 35MM CAMERAS

Leica D, Elmar F:3.5	.....	$ 78.00
Leica G, Summar F:2	.....	129.00
Leica IIIC, Elmar F:3.5	$259.00	142.50
Leica IIIC, Summitar F:2	350.00	186.00
Leica IIIF, Summitar F:2, Syn.	384.20	.....
Contax II Sonnar F:2	.....	134.00
Contax III Sonnar F:1.5	.....	188.00
Contax IIIA Sonnar F:1.5	534.00	365.00
Biogon W.A. for IIA & IIIA	245.00	164.00
Zeiss E.R. case for all Contax	16.50	.....
28mm Tessar F:8 W.A.	.....	64.00
35mm Biogon, F:2.8, W.A.	229.00	89.00
50mm Nikkor F:1.4	198.00	138.00
85mm Sonnar F:2	292.00	118.00
135mm Sonnar F:4	170.00	89.00
180mm Tele-Tessar F:6.3	.....	98.00
300mm Sonnar w Reflex Housg	785.00	285.00
Ansco Karomat 36 F:2 Xenon	164.00	98.00
Argus C-III, F:3.5, Flash, Case	69.50	39.50
Argus C-4 F:2.8 Ctd., Case	107.00	62.00
Bolsey "B", F:3.2, Ctd. RF	61.50	36.00
Bolsey "B-2", F:3.2 Ctd. RF	73.00	46.00
Bolsey "C" Reflex, RF	109.50	66.00
Contessa 35 Tess 2.8 RF synch.	214.00	116.00
Kodak 35 Rfdr. F:3.5	86.75	46.50
Kodak Ektra F:3.5	.....	123.00
Kodak Ektra F:1.9	.....	205.00
Mercury II, F:2.7	41.50	22.50
Retina II Ektar F:2	.....	88.00
Retina II B, Xenon F:2 Synch.	108.00	.....
Retina II A, Automatic, F:2	164.10	114.00
Robot II Xenon F:1.9 Ctd.	118.00	76.00
75mm Robot Tele Xenar F:3.8	46.00	.....
Sterec Realist F:3.5 RF	139.50	108.00
Voigtlander Vito II F:3.5	54.50	34.00
	NEW	USED

...ut	134.00	.....
...Super D Graflex, ...ium Diaphr., Ektar F:4.5	246.75	138.00
4x5 Super D Graflex, F:5.6	269.75	157.00

REFLEX & ROLLFILM

Ciroflex, F:3.5 Alphax	$ 75.60	$ 44.00
Ciroflex, F:3.5 Rapax	97.65	58.00
Ciroflex Rapax Synchro	117.55	79.00
3¼x4¼ Super D Graflex	246.75	138.00
Hasselblad Ektar F:2.8	548.00	394.00
Ikoflex IIA, Tess. 3.5 Synch.	176.00	112.00
Master Reflex, Primotar 3.5	189.50	133.00
Rolleicord III Xenar 3.5	149.50	96.50
Auto Rolleiflex, Xenar 3.5	.....	148.00
Auto-Rolleiflex, Tess. 3.5	.....	158.00
"XM" Auto Rollei, Tessar 3.5	283.00	189.00
"XM" Auto-Rollei, Xenar 3.5	265.00	168.00
Medalist II, Ektar F:3.5	297.50	167.00
Polaroid Land Camera	89.75	57.50
Super Ikonta B Tess. 2.8	236.00	89.00
	NEW	USED



Ⓐ **G.E.P.R.-I Exp. Meter** with Incident Light Attachm.
SAVE $12.50
Reg. $29.25
LIKE NEW ...$16.75

Ⓒ **90 MM ELMAR F:4**
LIKE NEW.....$73.50
35 MM SUMMARON W.A.
LIKE NEW.....$68.00
BOTH LENSES $138.50

Ⓑ **B & H AUTO-LOAD** F:1.9 Ctd. Lens.
BRAND NEW $118.00
AUTOMASTER F:1.9
BRAND NEW $158.00

Ⓓ **QUICKSET TRIPOD** 3-Section with Pan-head
Reg. $24.50
SAVE $8.25
LIKE NEW ...$15.93

PROJECTORS—8 & 16mm

B&H Regent 500 W.	$169.50	$108.00
DeJur 750 W.	149.50	88.50
Keystone K68, 750 W.	114.50	62.00
Revere Mod. 85, 500 W.	124.50	66.00
Revere DeLuxe Mod. 90, Case.	159.50	89.50
Keystone A82, 750 W.	119.50	73.50
B&H Filmosound 185C	449.95	289.00
B & H Magnetic Sound Projector. Model 202	699.95	.....
Revere Sound	325.00	189.00

CAMERAS—8mm & 16mm

B&H Companion, F:2.5	$79.95	$48.00
Bolex L-8, F:2.8	97.00	51.50
Bolex H-8, Leader F:1.9	291.50	168.00
B&H Auto 8, F:2.5, Latest	134.95	92.50
DeJur Citation F:2.5	77.50	38.00
De Jur Mag. 8 F:2.5	106.95	63.00
Kodak Mag., 90, F:1.9	150.95	87.00
Revere 50, Latest, F:2.8	49.50	38.00
Revere Ranger, F:2.5	74.50	42.00
Revere 861 Mag. F:2.5	112.50	68.00
16mm B&H Filmo 70DA F:1.9	.....	188.00
B&H 200 Mag., F:1.9	214.95	.....
Bolex H-16, Leader F:1.9	299.50	184.00
75mm Tele-Xenar F:3.8	46.00	.....
Cine Special F:1.9	.....	375.00
Kodak Mag. F:1.9 Ctd. Foc. Mt.	.....	85.00

EXPOSURE METERS

G.E.D.W. 68	$21.80	$12.50
Weston Master II, Still & Movie.	27.63	16.25
Norwood Director	32.95	19.75
Chronos, Latest Lightweight	21.50	12.95

SLIDE PROJECTORS & ENLARGERS

TDC Stereo Projector	$165.00	$116.00
Star "D" 2¼x2¼, Blower	39.50	.....
SVE "Skyline" 300 W. Blower	52.45	31.00
Golde Numatic 300 W. Blower	58.50	34.00
Golde Reflex 2¼x2¼ 300 W.	86.50	52.00
La Belle 500 W. Automatic	95.35	54.00
DeJur Versatile II W. F:4.5 Lens	99.50	57.00
	NEW	USED

CONTAX 'S' or IIa

CONTAX'S Biotar F:2 Pre-set, Synchro
or
CONTAX IIA Sonnar F:2 cpld. Rfdr. Synch. used.
ZEISS E. R. CASE $8.50

$228.00

DETACH **MAIL TODAY**

OLDEN CAMERA & LENS CO.

1265 BROADWAY at 32nd STREET . . . . NEW YORK 1, N.Y.

D·M·A APPROVED

ALL CAMERAS SHIPPED 10-DAY MONEY BACK GUARANTEE

*$50,000.00 has been deposited to guarantee your Money Back within 10 days if not entirely satisfied. Expiring Aug. 1952

I am interested in ☐
Please ship ☐ _____

I wish to trade the following _____ **PLEASE MAIL FREE QUOTATION**

NAME _____

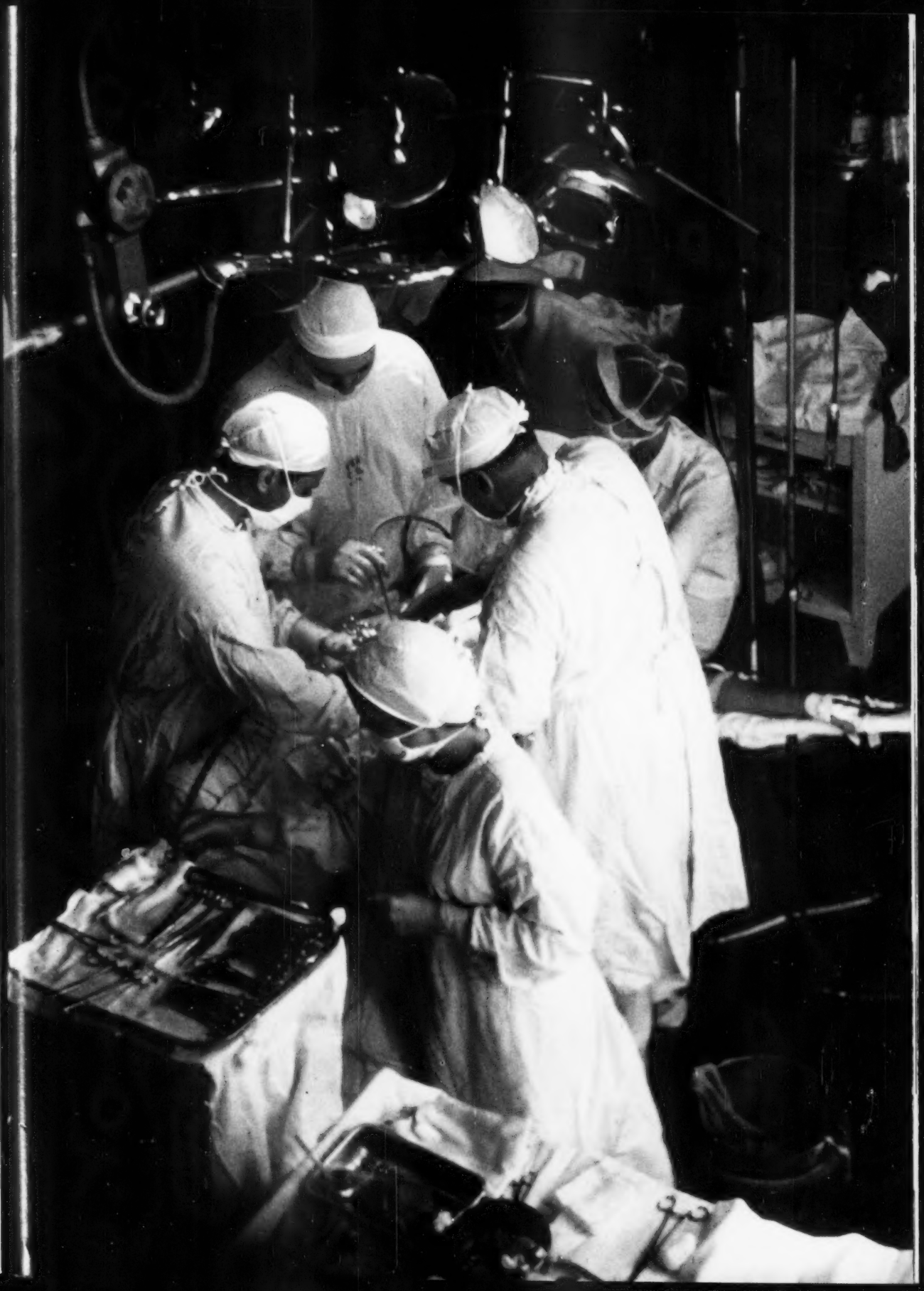
ADDRESS _____ **CITY** _____ **STATE** _____

$50,000 Bond*

OUR READERS—
MASTERS OF COLOR

IN THE name of photography a miracle is happening in America. Like a prairie fire, color is sweeping across the land as the people are beginning to create what may become a true folk art. Each year countless thousands make the breath-taking discovery that they can take pictures in color and thus make the world they live in more enchanting than in reality it seems to be. All over the land the people are becoming masters of color. For a long time we sensed that this was so, but when in January we invited readers to send in their color, all doubts were dispelled. For in doing so we opened the dikes, releasing a flood of color slides that continues to pour from the mail bags at the rate of some 3,000 a week! These pictures are coming not only from every corner of the U. S., but from all over the civilized world and from people in all walks of life. The people are learning that color photography puts in their hands the simplest means of creating their own works of art—pictures that can communicate vividly to others the beauty they have discovered around them. No wonder we have loosed such a torrent! Our readers for years have been showing their slides to friends and fellow camera club members. Now they are eagerly seizing the opportunity to show them to a really big audience. What we have already seen justifies the faith we have always had in America's amateur photographers, and we are proud to publish in this issue three pages of their pictures, which we think are pretty wonderful.

"Scalpel . . . sponge," says the surgeon in quiet monotone. "Stand by. Nurse . . . suture!" And the color camera takes us into the operating amphitheater of one of New York City's finest, best-equipped hospitals. Adrian W. Zorgniotti made this remarkable picture of an operation in which he was actually one of the participating surgeons. He shot through the glass pane of an observation balcony, using a Kodak 35 with 50-mm Kodak Anastigmat *f*/3.5 lens, and Kodachrome Type A film together with a Type A filter. Light from large windows supplemented that of the intense tungsten operating lamp. The camera was hand-held (believe it or not!), and exposure was 1/10 second at *f*/3.5.



1 *John C. Witschger*

2 *Kenneth Berger*

3 *Dr. S. Wayne Smith*

1 Gorilla in museum was photographed by John C. Witschger, draftsman of Bergenfield, N. J., with a 35-mm Kine Exakta and 50-mm Tessar *f*/3.5 lens. Exposure: 8 seconds, *f*/5.6, Kodachrome Type A film.

2 Kenneth Berger, electrical worker of Milwaukee, Wis., shot porpoises at Marineland, Fla., with a Kine Exakta and 50-mm Tessar *f*/3.5 lens. Exposure: 1/250 sec., *f*/3.5, Kodachrome Daylight Type.

3 "May Walk" is work of Dr. S. Wayne Smith, psychiatrist of Indianapolis, Ind. He used a 35-mm Leica, 50-mm Summitar *f*/2 lens, and CC-14 filter. Exposure: 1/50 sec., *f*/5.6, Kodachrome Daylight Type.

4 *Frederick H. Untiedt*

5 *Stewart Freifeld*

6 *David A. Dippel*

7 *Sam Wetmore*

4 Curaçao market is by F. H. Untiedt, Washington, D. C., lawyer. Contax, 50-mm Sonnar *f*/2 lens; exposure: 1/50 sec., *f*/5.6. Kodachrome Daylight Type.

5 Abstraction is by Stewart Freifeld, New York City student. He used a Leica, 50-mm Summitar *f*/2 lens; exposure of 1/15 sec., *f*/7, Kodachrome Daylight Type.

6 D. A. Dippel, Flushing, N. Y., artist, shot laundry with Rolleiflex, 35-mm back, 75-mm Tessar *f*/3.5 lens. Exposure: 1/50 sec., *f*/4.5, Kodachrome Daylight Type.

7 Sam Wetmore, a reporter of Birmingham, Ala., used a Leica and 50-mm Elmar *f*/3.5 lens. Exposure was 1/100 sec., *f*/6.3, Kodachrome Daylight Type film.

NEW Transparencies

Both the 35-mm color slide and the 5x7 transparency reproduced on this page were printed by Ferenz Fedor from "120" Kodacolor Roll Film negative at left of color slide. Simple darkroom procedure described in accompanying text makes use of Kodak Ektacolor Print Film, Ektacolor Processing kit and set of color compensating filters for enlarger.

from Kodacolor...

Make big ones and little ones from your color roll-film negatives

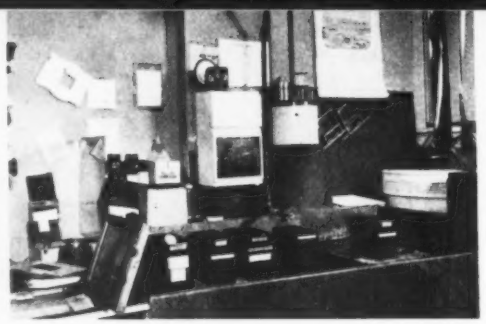
By EDNA BENNETT

SOMETHING NEW has been added to color photography. This time it's a straightforward darkroom technique that enables anyone who uses Kodacolor Roll Film to print positive color transparencies from his Kodacolor negatives.

Some of us use Kodacolor because there are no color transparency films that fit our cameras; others, because the camera lens isn't fast enough for direct transparency films even in bright sunlight. Many of us would like to use Kodacolor in our de luxe roll-film and twin-lens reflex cameras because of its extra speed and exposure latitude. But we don't because the manufacturer's laboratory returns our processed Kodacolor film in the form of color prints on a paper support. There's no chance to have color slides for projection or enlarged color transparencies to sell to an advertising agency or magazine publisher. At least there *wasn't*—until Ferenz Fedor of Norwalk, Conn., came along with the simple Kodacolor printing method that he has graciously agreed to disclose here to the readers of PHOTOGRAPHY.

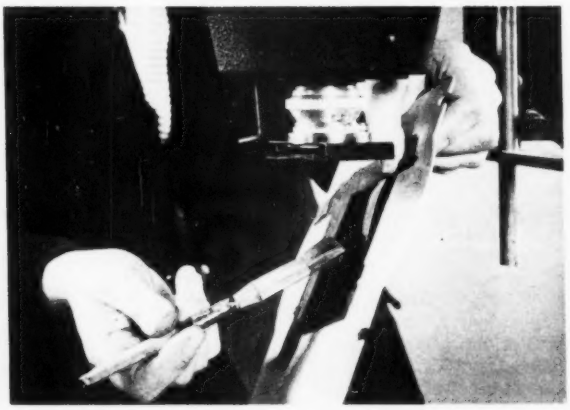
It all began when Fedor, who for many years had been making Carbro and Dye Transfer portraits from color transparencies, found that he could expand his child-portrait business tremendously by switching to daylight-type Kodacolor Roll Film loaded in his Rolleiflex. To begin with, it was less difficult to make

Fedor demonstrates processing line—four components of Ektacolor kit plus wash tank. Process, including final wash, takes 43 min. at 75 F.



Technique for printing color slides,

Enlarged, reduced, or same-size image is focused and framed on white paper sheet in film holder which is replaced on easel by holder loaded with Ektacolor Print Film. Weighted box is guide.



Enlarger's negative carrier as well as Kodacolor Roll Film negative must be dust and lint-free before exposure is undertaken. Brushed negative is about to be sandwiched into carrier.

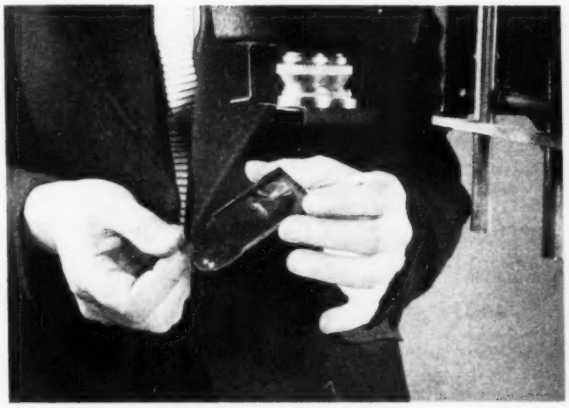
How second of the two 35-mm masks is placed on top of 4x5-inch film holder in which Ektacolor Print Film is loaded. Two masks permit each of six frame positions to be successively exposed.

Same-size color transparencies may also be contact printed from Kodacolor negatives using enlarger as light source. Printing frame is placed under lens with CC filters inserted in holder.

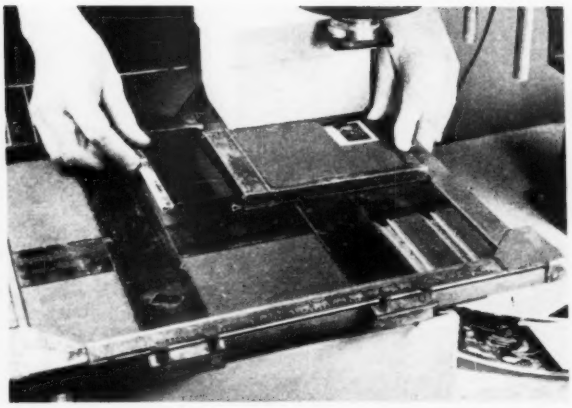
beautiful Dye Transfer prints from Kodacolor negatives than from positive color transparencies. Then again, daylight Kodacolor's exposure index of 25 made it two and one-half times as fast as the fastest transparency film that would fit his Rollei and more than three times as fast as Ektacolor Type B sheet film which produces the same type of integrally color-corrected negative as Kodacolor. Moreover, unlike Ektacolor film which is balanced for tungsten lighting, daylight Kodacolor Roll Film could be used outdoors and in Fedor's studio with his three-lamp, 1,000 watt-second Strobo Research outfit. This setup combined speed and flexibility.

The big problem, however, was preparing proof prints from the color negatives that would give the customer an accurate idea of how the enlarged Dye Transfer print would turn out. Kodacolor Prints provided by the manufacturer's service were not suitable. Black-and-white proof prints were fine, but how could they convey the brilliance and color appeal of the final results? The Kodacolor negatives themselves, with their inverted colors and densities, were entirely out of the question for the purpose.

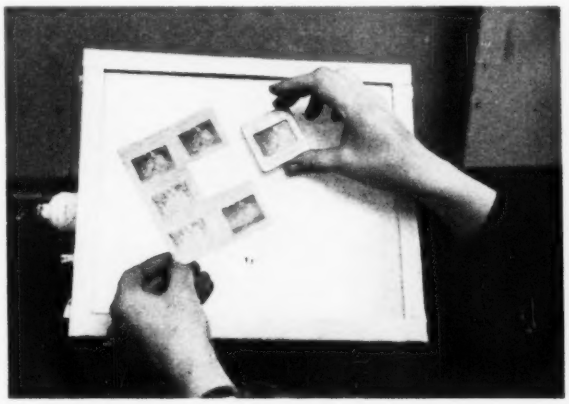
contacts, and blow-ups from Kodacolor . . .



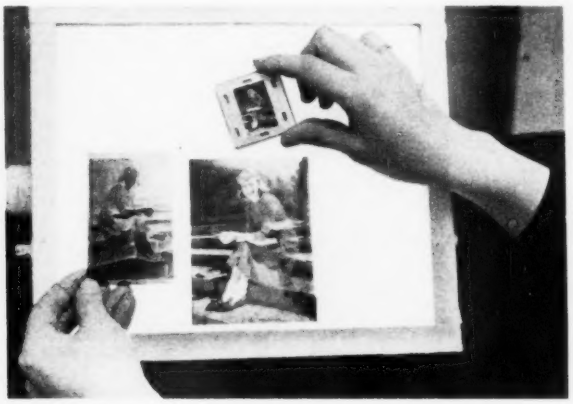
Color compensating filters in form of 2-inch gelatin squares are inserted in holder which in turn will be placed in carrier underneath lens. Filters may also be placed inside cone, atop lens.



Six 35-mm reductions are printed on a single 4x5-inch sheet of Ektacolor Print Film by "flopping" each of two masks on top of film holder; note elevation of easel to permit image reduction.



Series of six progressively increasing exposures of color subject on page 38 was printed on 4x5 print film sheet in 35-mm format. Best exposure has been removed, mounted for projection.



Finished 35-mm color slide and 4x5-inch transparency are viewed side-by-side with 120 Kodacolor Roll Film negative from which they were printed by technique shown here and described in text.

It was a happy day, about a year and one-half ago, when Fedor discovered the then-new Kodak Ektacolor Print Film and returned triumphantly to his studio with a package of film and a processing kit under his arm. He had reasoned that Ektacolor Print Film, which was intended for the preparation of color transparencies (same-size, reduced, and enlarged) from Ektacolor negatives, would work equally well with Kodacolor negatives since their images looked identical. Only their supports were different, Ektacolor's being far more rigid than the necessarily flexible base of Kodacolor Roll Film. His guess was a good one: he found that he could contact print an entire roll of 120 Kodacolor negatives on an 8x10 sheet of Ektacolor Print Film at a cost of around $2.00. The best of these "proofs" could then be shown to the customer by projection, or with a table viewer.

With his proofing problem solved, Fedor tried making enlargements and reductions on Ektacolor Print Film. His results were so encouraging that he soon began to use the technique for his commercial business as well—the sale of color (*Continued on page* 89)

The searching camera of Wyn Moroz tells a Love Story *in five pictures*

By ARTHUR BARNEY
Photographs by Wyn Moroz

A WORLD RENOWNED photographer was telling an audience about the technique he used to make a set of pictures in the Arctic. He explained how he mounted his camera on a tripod, carefully prefocused to achieve maximum depth of field, judiciously selected a filter to obtain just that slight nuance of correction he desired, and employed a complicated exposure meter costing several hundred dollars to measure every brightness on an iceberg. As he droned on explaining the manner in which he measured the bellows extension and employed a slide rule to compute the exposure, some wiseacre in the back of the room sounded off:

"And when he finally looked up he discovered that the iceberg had melted."

Wyn Moroz is not a man to let icebergs melt.

In his studio this young fashion photographer may rely on meters and tripods and lens shades and such, but when he roams the city with his Contax, anything goes. He never fumbles for a gadget when a picture presents itself or fast action begins to break.

The five pictures shown on these pages would have been better *technically* had Moroz used the lens shade and exposure meter (*Continued on page* 102)

Romantic drama unfolded in restaurant where Wyn Moroz saw two lovers meeting tête-à-tête. Moroz, a young fashion photographer who also likes to shoot real-life action, used a Contax to record this fresh version of the oldest story ever told. Working fast, he made series of shots within few seconds with *f*/2 Sonnar lens wide open and shutter set at 1/10 sec to give enough exposure by poor existing light. Even so, negatives were underexposed and required forced development of 11 minutes in D-76-F. These pictures are enlargements from small sections of negatives—Moroz didn't have time to move in closer. "Play for the accident," he says. "Train yourself to be ready for the unexpected. Don't hesitate to take a picture because everything isn't just so."

SCHOOL FOR COMBAT PHOTOGRAPHERS

By BOB SCHWALBERG

Photographs by the Author unless otherwise credited

Combat cameramen learn their trade at Photo Division of Signal School at Ft. Monmouth, N. J., where they get a rugged 12-week course of classroom and practical training. Top left, Capt. George Shivers, an ex-press photographer now head of training, gives a talk on turning out short picture spreads for military purposes. Bottom left, GI trainee struggles with one of many tough exams covering photographic theory. Bottom right, lab instructor Sgt. Wade Cleyvenger, at viewer, examines negatives made by student, Pvt. Henry Belinger. Training in motion picture photography is provided as well as course for still cameramen. Above, trainee shoots movie footage of infantryman on firing range.

YOU'RE AN AMERICAN SOLDIER. You're attached to an infantry division. You're in combat. All around you are GI's slowly pushing forward. From in front of you comes death in a dozen different varieties. You hug the earth. You are a Signal Corps cameraman. Your job: PHOTOGRAPH IT!

The pictures you take "not only inform the public, but they also constitute a valuable fund of intelligence to help military commanders. That is why photographers are now considered integral parts of the division."

That quote was the first thing I ran into at the Photo Division of the Signal School at Fort Monmouth, New Jersey. The man in charge of training these "integral parts of the division" is Captain George A. Shivers, an ex-press photographer and president *in absentia* of the Press Photographer's Association of Philadelphia. He told me that the old photo company of World War II is rapidly becoming a thing of the past. Photographers today are right on the tables of organization of combat units. An infantry division now has six still photographers, five lab men, a movie cameraman, a camera repairman, and one switch-hitter who doubles as projector repairman and film library clerk, all under the command of a photo officer.

For some first-hand information on what these men do, I talked to Sergeant Peter Ruplenas, an alumnus of the Photo School who graduated with the class of '49 just in time to cover the Korean war in the Photo Section of the 7th (Crushed Beer Can) Division. Ruplenas, a wiry little guy who takes his job seriously, is now an instructor at the

Simulated combat with live ammunition gives trainees a taste of the real thing. Above, Pvt. George Demes draws PH-47-H (4x5 Speed Graphic) from supply clerk Pvt. Dan Ryan before going to nearby Ft. Dix for field practice. Right, Pvt. Belinger moves in close to photograph rifleman firing at target.

Caption writing is one of combat cameraman's most important jobs. Above, movie trainee "slates" his footage by shooting sign penciled in notebook. Below, still man scribbles notes on back of film-pack tab; later he'll fill out caption forms.

school. Here's what he told me about combat photography.

"To be a good combat photographer you've got to be a screwball. Sometimes the guys on the line crack wise that it must be safe because the photographer is here, but after they see what we have to do they think we're nuts. You just can't get combat pictures in the rear. When you're up front you have to shoot fast, you can't risk missing anything. After a while it becomes instinctive. I'm lousy at theory and optics and that sort of thing, but I seem to have a knack for exposure. You can't use a meter—it's like daring somebody to kill you. And there's no time to focus. I kept my Graphic focused at 26 feet at $f/16$ most of the time. The 127-mm $f/4.7$ Ektar has a lot of depth for 4x5, and if something started popping closer I could rack it forward without looking. You're afraid that you're going to be hit; you're afraid that you're not in focus, that your exposure is way off, that the pictures won't be any good. But the main problem is getting back without a hole in your head."

There is an unwritten law that photo officers never order a man up front or out on reconnaissance patrol. They don't have to—the men go voluntarily. When asked why, Sgt. Ruplenas and his Korean buddies, Cpl. George Yurkiw and Sgt. Werner Poore, admitted that they really didn't know. They all said that they loved their

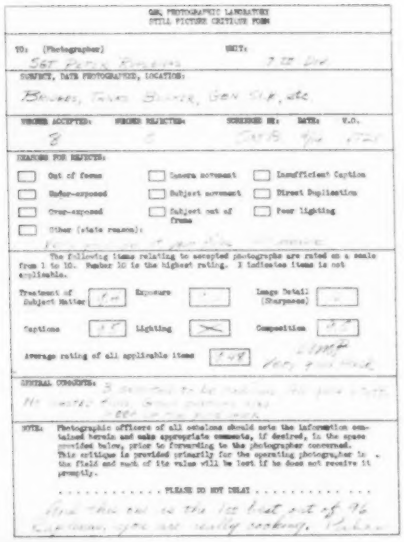
jobs. And they all spoke about the good-natured competition between frontline photographers. They were referring to the critique system instituted in May, 1951 in Korea. These critiques, one of which is reproduced with this article, are mimeographed forms which are filled out by often anonymous officers at GHQ. They tell the photographer, who may never see his pictures or motion-picture footage, how many of his shots were rejected and why, and they rate his work in terms of subject treatment, captioning, exposure, lighting, sharpness and composition. In addition, they have space for a personal pat on the back or chewing out. Ruplenas was rated the top combat cameraman on the whole Korean front in April, 1951. He treasures one critique with "you are really cooking" scrawled along the bottom.

I asked Sgt. Ruplenas what he thought of his Alma Mater. His reply could serve as the motto for any school. He said: "This school doesn't make a man a photographer, but it does give him the stuff he needs to make a photographer out of himself if he wants to."

Let's see what this stuff is made of.

The course in still photography lasts twelve weeks and includes 576 hours of assorted photographic training leading to the twin Military Occupation Specialty numbers 3152 and 3945 for still photographer and photo lab technician, re-

Portable darkroom for processing in battle zone is compact PH-392 photo tent. After setting up unit for film developing, Cpl. George Yurkiw looks at negative just pulled by Pvt. Demes. Everything came out of two boxes at right; empty top box can double as water tank.



GHQ PHOTOGRAPHIC LABORATORY
STILL PICTURE CRITIQUE FORM

TO: (Photographer) UNIT:

Sgt Peter Ruplenas 7th Div

SUBJECT, DATE PHOTOGRAPHED, LOCATION:

Bridges, Tanks, Bunker, Gun Slit, etc

VERSES ACCEPTED:	VERSES REJECTED:	SCREENED BY:	DATE:	V.O.
8	0	[illegible]	[illegible]	[illegible]

REASONS FOR REJECTS:

- [ ] Out of focus
- [ ] Camera movement
- [ ] Insufficient Caption
- [ ] Under-exposed
- [ ] Subject movement
- [ ] Direct Duplication
- [ ] Over-exposed
- [ ] Subject out of frame
- [ ] Poor lighting
- [ ] Other (state reason):

The following items relating to accepted photographs are rated on a scale from 1 to 10. Number 10 is the highest rating. X indicates items is not applicable.

Treatment of Subject Matter	7.5	Exposure		Image Detail (Sharpness)	
Captions	X	Lighting	X	Composition	7.5

Average rating of all applicable items 7.58

GENERAL COMMENTS:

[illegible]

NOTE: Photographic officers of all echelons should note the information contained herein and make appropriate comments, if desired, in the space provided below, prior to forwarding to the photographer concerned. This critique is provided primarily for the operating photographer in the field and much of its value will be lost if he does not receive it promptly.

. . . . . PLEASE DO NOT DELAY . . . . . .

[illegible]

Sgt. Peter Ruplenas, shown left with movie camera, did excellent still combat photography while in Korea, now teaches trainees. Memento of his front-line duty is critique, above. These forms are filled out at HQ, rate each man's work on scale of 1 to 10.

spectively. The movie men get an eleven-week 528-hour course that earns them their MOS 1043. Because their course is shorter they no longer receive orientation in still photography while the still men do receive a short section on motion picture familiarization.

Lesson number one for still photographers starts off with a typical Army understatement.

"Combat photography is the same type of photography as that done under normal conditions, except that there is a change of environment . . . live ammunition can kill you."

Once that's clear they start throwing an awful lot of photographic theory and practice at the trainee. This includes just about everything worth knowing about the Speed Graphic, Leica, Kodak 35, Bolsey B, 8x10 copy camera, 8x10 view camera and 35-mm identification camera plus familiarization on the K-20 aerial camera of World War II fame, the Bell and Howell 35-mm Eyemo movie camera, the Rolleiflex, Contax, and Polaroid Land cameras. There are 211 hours in the darkroom where the trainee mixes chemicals, develops (*Continued on page* 94)

Photographs on these two pages from U. S. Army

Up front a combat photographer has only two things to worry about: getting his pictures—and staying alive. Ruplenas made this shot of fellow cameraman Cpl. Wilfred Hunkins and infantrymen firing at enemy on opposite hill.

American tank amid bleak, shattered countryside makes grim symbol of war. Often there's no time to use exposure meter or rangefinder when taking battle shots like these. Photographers in combat usually leave their cameras set at hyperfocal distance (see table included with text), so that everything from half that distance to infinity will be in focus.

Advancing GI's of 7th Division trudge up hill past trees set afire by phosphorus shells in another Korean war photograph by Ruplenas. He says, "You just can't get combat pictures in the rear. When you're up front you have to shoot fast; you can't risk missing anything."

"Sometimes I take pictures with the very last rays of the sun."

De Dienes made this beach shot with 4x5 Graflex in late afternoon when sun was low and hazy. Exposure: 1/10 sec at f/5.6. He used light-yellow filter for normal color correction.

My lighting

"Let's consider outdoor lighting. At the beach I prefer a bright, strong sun."

His basic exposure for fast panchromatic film (with filter) is 1/250 sec at *f*/11.

"I'm ready for any kind of action when I set my shutter at 1/500 sec."

Low angle dramatizes dancer's leap; camera was Rolleiflex with Tessar lens.

"But hazy light doesn't stop me from shooting. It can be very beautiful too."

Diffused lighting at noon on slightly overcast day creates delicate modeling.

I BELIEVE that any light any time and any place is suitable for taking photographs. Sometimes this theory is hard to put into practice, but you should learn to master as many different kinds of lighting situations as possible. Success in glamour photography lies in improving your sensitivity to beauty and being able to capture that beauty when you see it. If you have to wait until conditions are just right, or until you arrange a complicated lighting setup, then the perfect moment may be lost forever.

Take advantage of every kind of light, no matter what its quality or direction. Forget that old saw about shooting only when the sun is at 45 degrees, and experiment with light from directly above, the side, the back. Use your camera when the sky is hazy or overcast as well as when it's clear. Every condition evokes its own mood and creates distinctive effects that can make your pictures come alive. Of course you may need some supplementary illumination (provided by a reflector, flashbulb, or floodlamp) to increase shadow detail, but this fill-in light never should overpower your main source. Natural or natural-looking light usually comes from one direction, like the good North light of studio painters.

On these six pages are included a few samples of my work under various lighting conditions both indoors and out. Study them carefully—I hope they will encourage you to use natural light with greater freedom.—

continued

notebook

By Andre de Dienes

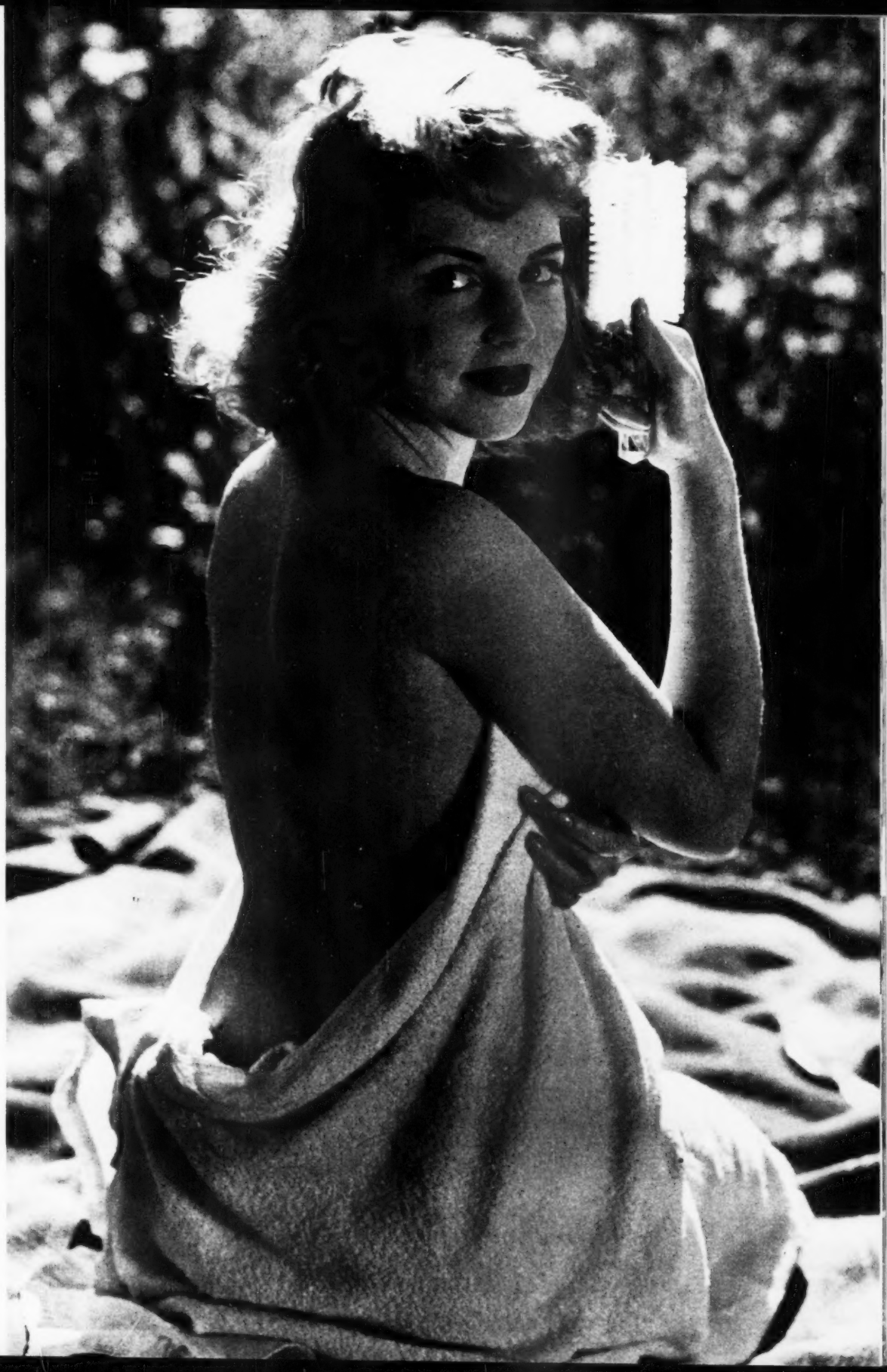
"Sometimes I pose the girl in the shade of a tree and use a reflector for shadow detail." De Dienes exposed for 1/10 sec at *f*/8, used 4x5 Graflex plus light-yellow filter. He placed his reflector far enough from the model so fill-in lighting would be very soft.

"It's a gray, dull, windy day—just before a rain. So I use wide-open lens and fast shutter. I want to capture action!" Rolleiflex with aperture set at *f*/3.5 and shutter at 1/500 sec caught wind-blown grace of girl running through Autumn field.

"I love the late afternoon sunlight. Often I try shooting directly against the sun . . ." Backlighting adds charm and warmth to this portrait of lovely young model. De Dienes spends almost as much care with his lighting as he does with posing his subjects.

". . . with the help of a reflector, of course. Tinfoil, white cloth, paper—almost any smooth, light-colored material will do." Girl with brush also was photographed against sun to create halo of golden hair. Exposure setting: 1/40 sec at *f*/9.

continued



"Inside as well as out, I like simple, natural lighting. Sometimes I use sunlight filtered through frosted window glass . . ." He put one belle in a basket, upper left, for pin-up picture with whimsical touch. Graflex was set at 1/10 sec and *f*/8.

". . . or a single 150-watt bulb in reflector hanging directly over the model's head . . ." Portrait, above, demonstrates how effective an utterly simple lighting setup can be. De Dienes stopped down his Graflex to *f*/8, shot at 1/2 sec to provide adequate exposure.

←

". . . illumination from a small skylight above (plus silver reflector in front) . . ." Studio pictures can be natural looking when taken by existing light. For a ready-made portrait studio, de Dienes suggests your garage—just open the doors and use interior.

→

". . . or daylight diffused through window curtains. When I do use flash or flood I apply them very, very sparingly." Try some of the lighting techniques demonstrated here. You'll find they can improve your own pictures, pin-ups or otherwise.

STALKING BIRDS

Because of its extraordinary interest to both bird lovers and photographers we are proud to present this digest of Stalking Birds with Color Camera *by Arthur A. Allen, through the courtesy of the National Geographic Society, its publisher. The book, which sells for $7.50 a copy, contains 331 full color illustrations made from Kodachrome and Ektachrome transparencies plus many black-and-white reproductions. Dr. Allen, professor of ornithology at Cornell University, has been interested in birds all his life. This book contains the best of his photographs made in the United States, Canada, Alaska and Mexico during the past seventeen years.—The Editors.*

FOR YEARS I had dreamed of making natural-color photographs of birds, but the slowness and costliness of the film, the unsatisfactory results from short exposures, and the evanescence of the colors warned me not to begin.

Even in black-and-white photography where, because of modern ultra-speed films one is not handicapped by weak light, many technically perfect negatives are ruined by the motion or poor position of the birds. In color, action shots seemed out of the ques-

WITH COLOR CAMERA

By ARTHUR A. ALLEN

© NGS Photograph by Paul J. Fair

tion, considering the great technical difficulties.

Then suddenly all this was changed. Eastman Kodak Company perfected a color film (Kodachrome) which was nearly half as fast as the black-and-white films with which I had started bird photography 25 years before. The National Geographic Society offered to give me the color film and generous co-operation. Here indeed was a chance to capture the charm of birds in action in living color.

For much of my bird photography I use a Leica

Lesser snow geese fill the air with beating wings and shining white bodies as they rise over feeding ground in California's Sacramento Valley. Western America's most abundant geese, they fly south from Canadian breeding grounds in October and remain until May. Wild fowl can best be photographed from a blind, says Allen. He uses an assistant "go-awayster" who enters the blind with him, then leaves conspicuously. Since birds can't count, they fall for the trick and think the coast is clear.

© NGS Photograph by Elsa G. Allen

Author Allen, bird photographer extraordinary, raised these ruffed grouse in captivity—an "impossible" feat.

© NGS Photograph by Harold E. Edgerton

↑ **Hummingbird** is gently poked from nest by R. J. Niedrach as Walker Van Riper operates camera and electronic flash.

© NGS Photograph from Kodachrome by Arthur A. Allen

← **Friendly chickadee** takes a peanut from mouth of Allen's daughter. Shot with 3¼x4¼ Graphic and electronic flash.

equipped with a 200-mm telephoto lens and reflex housing as an aid to composition and focusing. Most of the electronic flash shots reproduced here were made with a 3¼x4¼ Speed Graphic synchronized with two or three electronic flash lamps. A tripod, of course, is an important part of my photographic equipment.

Looking out of my study window at Ithaca, New York, early in the summer of 1938, I was greeted by a little flock of purple finches, as well as by chickadees, nuthatches, and blue jays that had frequented my feeding station all winter and spring. The finches were good subjects to start on, but the light close to the house and under the mulberry tree was too dim for a color camera. Therefore I moved my automatic feeding device farther from the house, next to the garden, and set up one of our grass-mat blinds nearby, so the birds would become accustomed to it.

Almost as important as setting up the blind the day before the pictures are to be made is the need for an accomplice to walk away from the blind when all is in readiness for the photographer.

Birds apparently cannot count, and if one person leaves, even though two were present a moment before, they are well satisfied that danger is past. My son David served as my right-hand man in most of the photographic undertakings and was officially known as the "go-awayster."

Birds are so active while feeding that exposures of a mere fraction of a second are necessary, and with color film the lens must be wide open to admit enough light in that brief wink of time. In fact, I had learned from sad experience that the correct exposure for close-ups of birds feeding in bright sunlight was exactly 1/60 at *f*/4.5. At that stop there was little depth of focus, so the birds must come to exactly the (*Continued on page* 116)

© NGS Photograph by Arthur A. Allen

© NGS Photograph by Arthur A. Allen

Trained duck hawk, left, brakes herself for a landing on owner's gloved fist. Allen used electronic flash. Above, nesting puffin, looking like a character from Peter Arno cartoon, peers uncertainly from burrow on Labrador coast.

© Kodachrome by A. M. Bailey and F. G. Brandenburg

"Who's there?" Bright-eyed saw-whet owl popped its head out of nesting cavity when photographer whacked pine tree with stick. Saw-whet owls sublet old woodpecker holes or other tree hollows, feed on insects, mice, birds.

© NGS Kodachrome by Lewis W. Walker

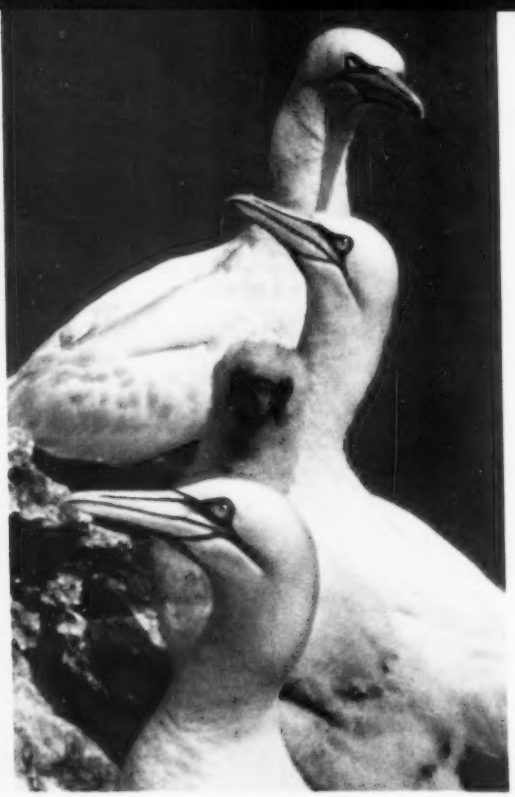
Whitney's elf owl, the size of a sparrow, gobbles tiny insects that are attracted by the yellow blossoms of desert century plant.

→

Rivoli's hummingbird, nearly five inches long, hovers over flowers. Camera-lighting setup used is shown on opposite page.

continued

© NGS Kodachrome by R. J. Siedrach



BIRDS—continued

National emblem, the bald eagle, fiercely scans sky from perch on a dead tree, upper left. Allen used a Leica with 400-mm lens.

© NGS Kodachrome by Arthur A. Allen

Furious cardinal attacks its own image, lower left, thinking reflection is a rival. Electronic flash stopped the rapid action.

© NGS Kodachrome by Arthur A. Allen

Young gannets of Bonaventure Island, left, now are covered with white down, although when born they are as bare as humans.

© NGS Kodachrome by Arthur A. Allen

Cheerful tree sparrow winters in northern states, then flies to Hudson Bay tundra region for nest-building in March or April.

© NGS Kodachrome by Arthur A. Allen

Mother black-billed cuckoo keeps fearless vigil over newly-hatched offspring despite presence of Allen and his Leica. He recorded nest by natural forest light, used 200-mm telephoto lens.

© NGS Kodachrome by Arthur A. Allen

gle,
n on
llen
ens.

own
re-
onic
tion.

ture
ered
when
nans.

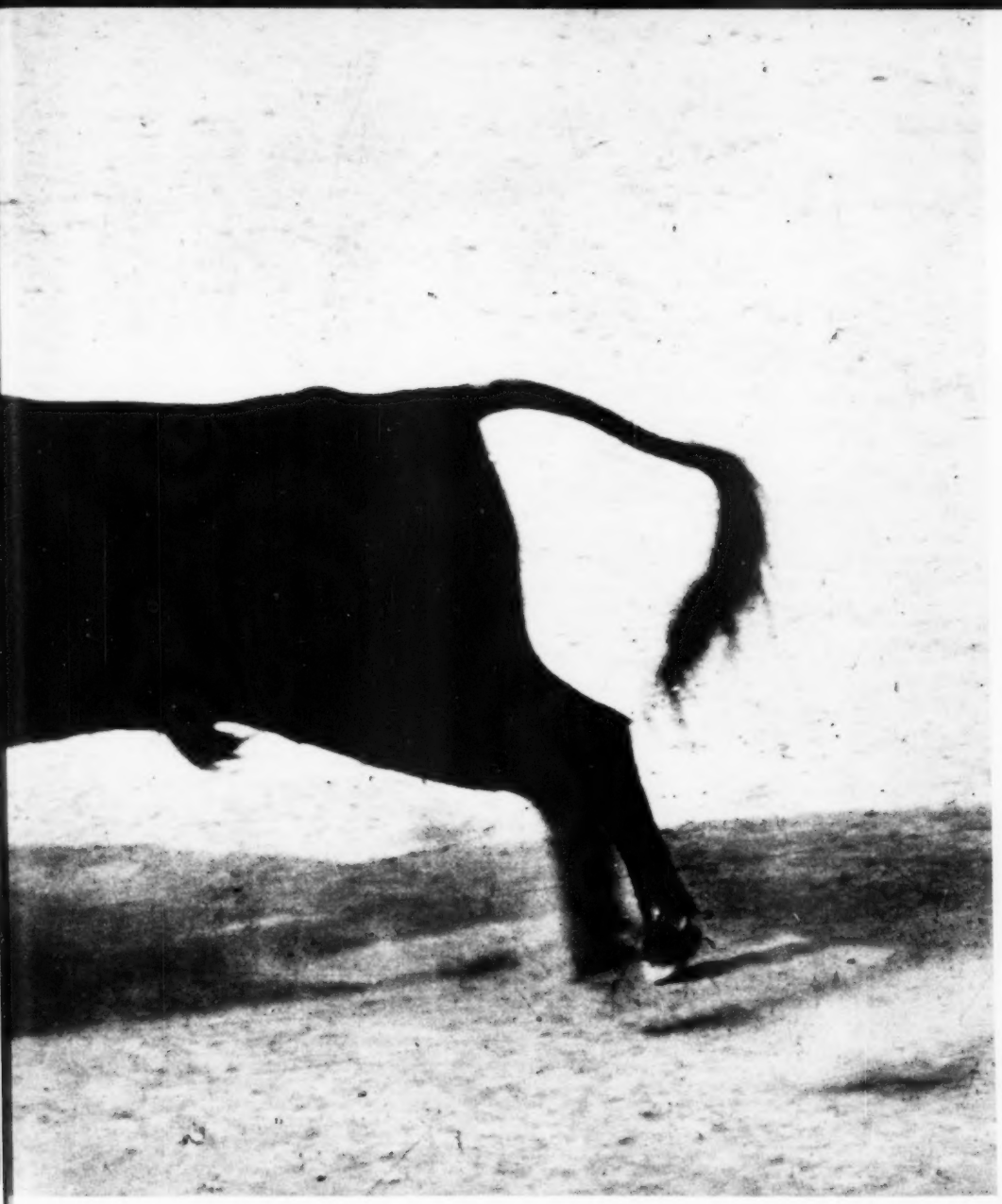
nters
es to
n for
April.

A. Allen

Sword protruding, bull waits for death, left; then *matador* watches helper draw sword out.

MEXICAN BULLFIGHT

Leonard McCombe shows



VACATION CAMERA

By MARVIN RUBIN

ON SUNDAY AFTERNOONS at four o'clock Mexico goes to the bullfights. From Ciudad Juarez to Tapachula the proud music and gay laughter rise from arenas and plazas. Pennants flutter in the breeze and followers of the sport wait anxiously for the cry of the trumpets which sends the first bull of the afternoon into the arenas. And in every plaza in the land, photographers edge up a little closer on the benches and grip their cameras tighter, ready for the colorful and spectacular action that will be their subject for the day. If you're a lucky vacationer you may be one of them, and the tips given here will help you make better pictures.

Leonard McCombe, *Life* staff photographer, went to a bullfight while on vacation in Mexico not long ago, and came away with a set of thrill-

how to shoot death in the afternoon

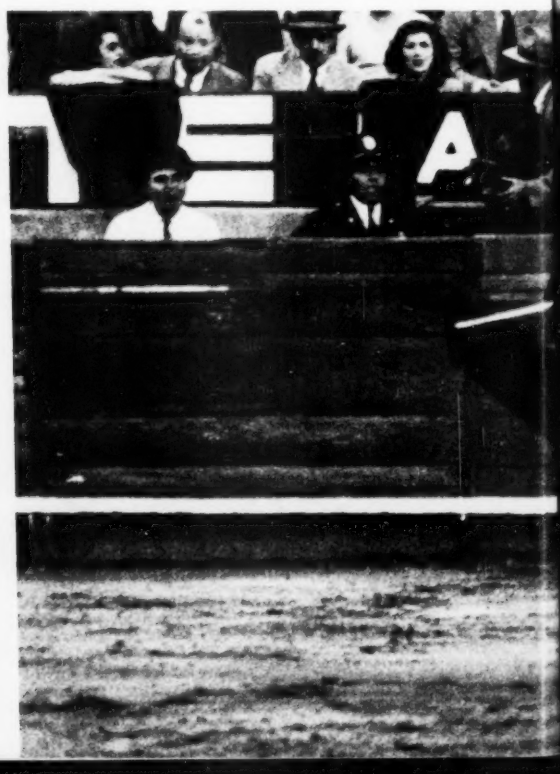
packed pictures. McCombe, who has used his Leica camera in every quarter of the globe and has made some of the truly great pictures of our time, was very excited about the photographic opportunities of a Mexican bullfight for American photographers. "Anyone who is at all familiar with his camera can make wonderful shots," he said. "There is really not much to it. Everything connected with a bullfight is ritualistic, and there are good pictures for you to take at any time."

This sounds like the *corrida* would be quite a sport to photograph. You and your camera will be watching a man taunt half-a-ton of lightning-fast killer armed with needle-pointed horns, and bred to fight! There will be enough thrills to last a lifetime.

McCombe advises that you start shooting the moment you arrive at the arena. "In Mexico City the *Plaza de Mexico* is ornate, decorated with huge bronze statues of *toreros* near the gates; and it's huge—a great bowl-like thing seating many thousands. The plazas in smaller towns such as San Miguel Allende are not quite as imposing but they all offer many chances for exciting pictures.

"As in every sport, there are certain *must* pictures to be made at a bullfight," says McCombe. "Some of these occur before the fight itself actually starts. First, let's see what happens in an afternoon in the arena. There are usually six bulls on a (*Continued on page* 123)

Matador Paco Rodriguez, dressed in "suit of lights," bullfighter's traditional costume, nervously bites lip while awaiting fight. McCombe made picture in hotel room, using light from large window. Later, McCombe used telephoto lens to shoot from across ring as Rodriguez was lifted on horns during "pass of death," below.



McCombe's camera catches four acts of drama in arena

Capework by *matador* starts bullfight, is designed to judge bull's charging characteristics and willingness. Photographer must be alert to catch mishaps like this.

Picador, mounted lancer, is supposed to destroy bull's preference for hooking with particular horn. Instead, *picador's* preference for fight often wanes.

Banderillas, barbed shafts, are planted to further deter any of beast's preferences. McCombe shot at exact moment when sharp sticks were struck by agile footman.

Kill is culmination of bullfight, and most dangerous act for *matador*. Bull charges red serge *muleta* as sharp sword plunges in, seeking animal's heart.

Poor quality of this print is due to absence of highlights, but after local reduction

A REMEDY FOR

MANY A PRINT is thrown into the darkroom waste basket because it is too flat, too dark, or badly in need of retouching. You will be glad to know, however, that a large percentage of these ailing prints can be saved by a very simple remedy—one that is used by professionals but can just as easily be employed by the amateur in the interest of getting better pictures from his negatives and, incidentally, saving time and paper.

Successful photographers are thought to have "secret methods" for making their fine prints, but there are few if any secrets in photography. Most processes and techniques are well known and easy to master once they are explained. One which you can use to remedy ailing prints is known as local reduction, a powerful tool in the hands of a careful worker. The process can be carried on in ordinary room light and requires little more than a squeegee, pointed camel's-hair brush, cotton, ordinary hypo, and the reducing agent.

Basically, reduction is simply the conversion of the black metallic silver image into a soluble silver compound which is then dissolved out of the emulsion. You may have had experience in general reduction of negatives or prints, where the entire film or paper is immersed.

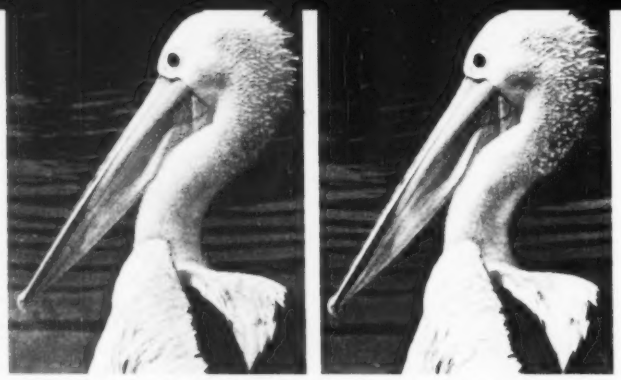
. . . portrait takes on added sparkle, does justice to pretty model who posed for it.

AILING PRINTS

By JOSEPH FOLDES
ILLUSTRATIONS BY THE AUTHOR

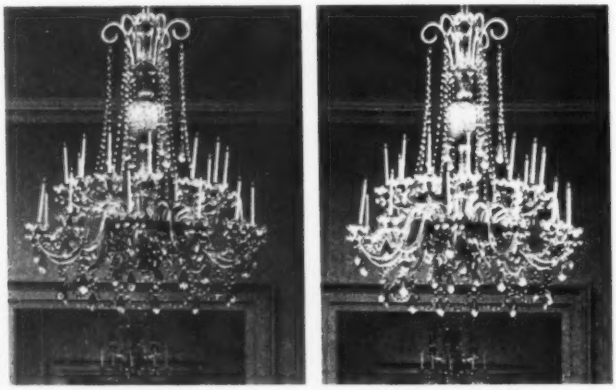
In local reduction, the image conversion is controlled by being applied locally to small portions of the picture with a brush or small wad of cotton. After exercising all the controls during enlargement you may find that your print still lacks brilliance—that its highlights are not as clear and sparkling as they ought to be. Making another print does not always help, because if the negative is not perfect you might have to sacrifice quality in other parts of the picture in order to get the kind of highlights you want. But when a print is perfect in all details with the exception of dull, flat highlights, or blemishes too small to retouch in small negatives, then local reduction comes to the rescue.

With the use of this technique we can lighten any part of the print to any degree desired and, when properly done, the process can be controlled with amazing accuracy. The controls to be exercised are threefold: 1) the *area* to be lightened; 2) the *degree* of reduction (how much lighter to reduce the area); 3) the *boundaries* of the reduced area (whether the edges are to be sharp or blended). The local reduction procedure is accurate and efficient: it is easily handled and consistently good results may be obtained after a little practice.



Flat print of pelican, left, was result of taking picture on a hazy day plus use of wrong grade of printing paper. Sparkle was added, right, by simple method illustrated on opposite page.

Blemishes on portrait made with small camera, left, could not be removed by negative retouching, but print was saved, right; face was cleaned, teeth and eyes brightened by local reduction.



Comparative prints of crystal chandelier—before and after local reduction—show fine work that can be done with pointed brush. Original shot was made in a museum by existing light.

REDUCTION continued

For best results with this process the steps should be followed exactly as described in the working manual below. To begin with, here are the items required to do local reduction efficiently:

1. Sufficient working space on a table.
2. Plenty of old newspapers.
3. One clean tray large enough to accommodate the prints you are going to work on.
4. One small glass dish (ashtray, etc.).
5. One eyedropper.
6. A small amount of saturated potassium ferricyanide solution.
7. A supply of clean cotton.
8. One sponge or squeegee.
9. Several small pieces of blotting paper.
10. Two camel's-hair or sable brushes (one No. 00 and one No. 3).
11. A few pounds of ordinary hypo crystals.

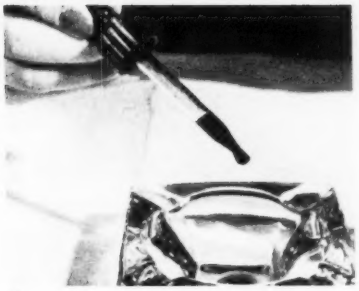
First prepare the *saturated* potassium ferricyanide solution in a small (2 oz.) bottle; pour one ounce of warm water into the bottle and keep adding ferricyanide crystals to the water as long as they keep dissolving—and then a small excess. There should always be a few undissolved crystals at the bottom of the bottle to assure a fully saturated solution. This is the stock solution, and it can be stored indefinitely in a well-stoppered bottle.

Cover the work table with several layers of newspaper and place the clean tray on the papers. Fill it to about 1-inch depth with a 1:4 hypo solution (1 part of hypo crystals to 4 parts of water). Place the glass dish, brushes, one piece of blotting paper, and a few small pieces of cotton on the table. Put one large wad of cotton into the hypo tray.

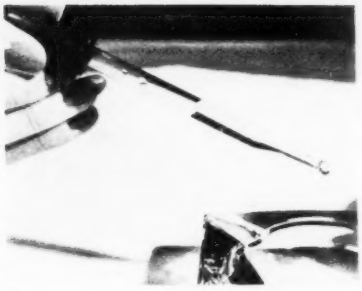
You can work on any fully processed (fixed and washed) print, but not on one which has already been toned. The print must still be wet or, if already dry, resoaked for 20 minutes in cold water. Prepare the reducing solution just before starting to work; since it is short-lived the working solution must be renewed about every 15 minutes. It is made up by putting two drops of the saturated potassium ferricyanide solution into the glass dish, and adding to it 4 eyedroppersful of wa- (*Continued on page* 120)

← **Effect** of carrying local reduction too far. It is always best to use dilute reducer and proceed slowly.

Setup shows glass ashtray with the reducer, tray of hypo, brush, and cotton. Work is done in daylight.

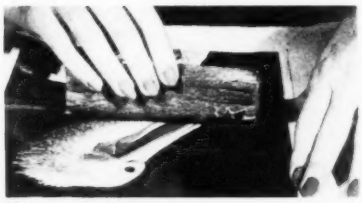


A



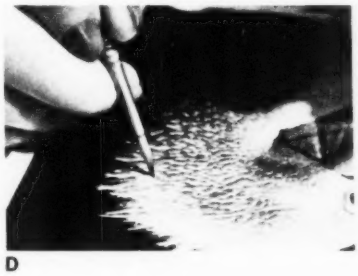
B

Reducer is mixed in any handy glass dish; two drops of concentrated potassium ferricyanide (A) are diluted with hypo and water (B)—see text; repeat whenever liquid is exhausted.

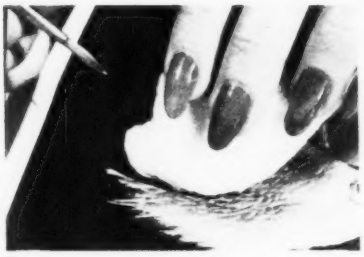


C

Wet print is squeegeed to remove excess water (C); small areas of the print are then reduced with point of brush (D), after which they are wiped with hypo-soaked wad of cotton (E).



D

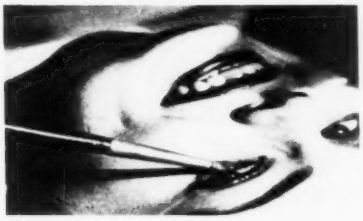


E

F

G

Large areas are reduced with wad of ferricyanide-soaked cotton (F) then wiped with hypo-soaked wad (G). Side of brush is used for areas too large for point, as shown below (H).



H

Examine print from normal viewing distance occasionally during local reduction to judge effect of the work.

SNAPSHOTS CAN BE WONDERFUL

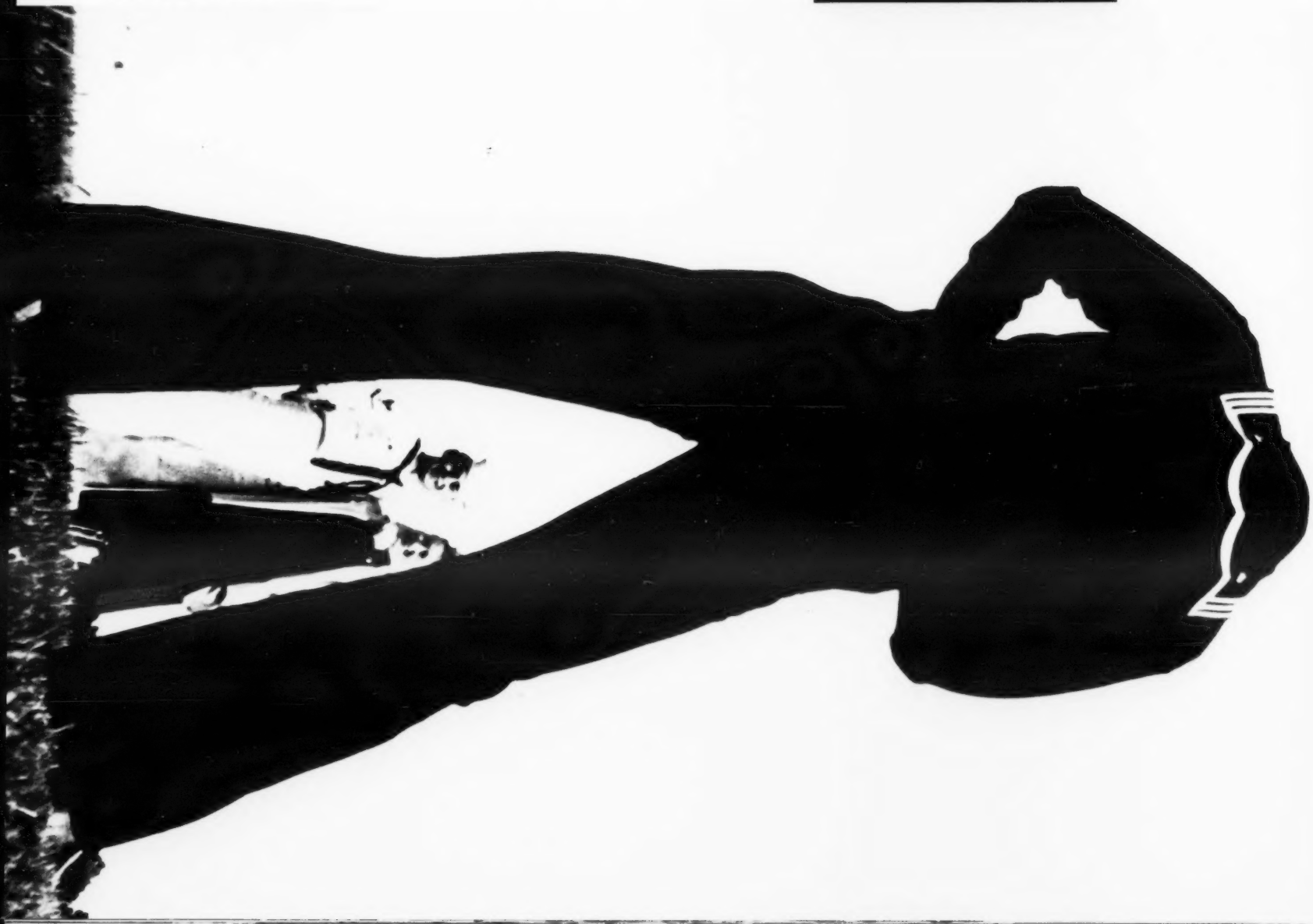
snap'shot' (snăp'shŏt'), *n.* An instantaneous photograph made, usually with a hand camera, without formal posing of, and often without the foreknowledge of, the subject.

Webster's New International Dictionary.

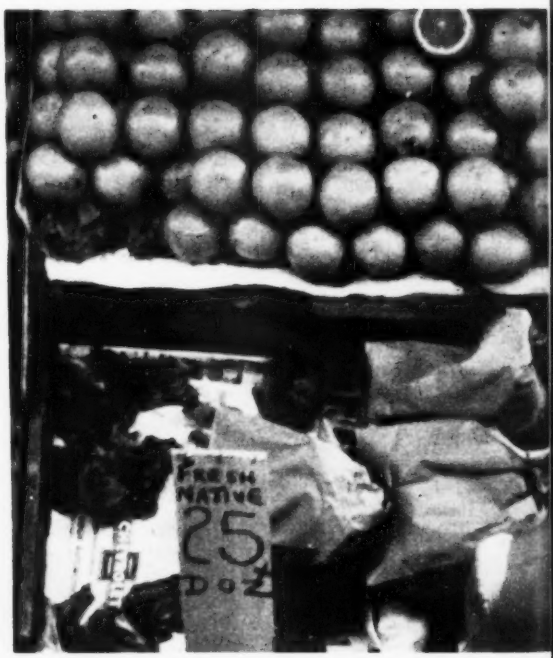
THE word *snapshot*, first used by Sir John F. W. Herschel and later popularized by George Eastman, has fallen from its once high estate and is today generally used to describe bad pictures made with cheap cameras. Yet when Herschel coined the word he was prophesying an exciting development in photography. It was in 1860 that he wrote, "I take for granted nothing more than the possibility of taking a photograph as it were by a snap-shot—of securing a picture in a tenth of a second of time." It was this same Sir John Herschel who had made two great contributions to camera lore in 1839, the year Daguerre's invention was made public: he was first to use the word *photography*, and he announced the usefulness of hyposulfite in fixing the photographic image. The time came, although Herschel did not live to see it, when the snapshot became practical, and photography acquired its most powerful asset: the ability to slice time into fractions of a second, and so reveal a world which never had been seen before. Today most of the best photographs are snapshots, by Herschel's definition. The snapshot can do what no other form of art can do: catch life on the wing, reveal people as they really are, preserve the essence of living emotions forever. Let's not be ashamed of the word *snapshot*. There is no better word for an instantaneous exposure, a spontaneous picture, a split-second slice of life on film. The pictures that follow prove that *snapshots can be wonderful.*

TECHNICAL DATA ON THE PICTURES IN THESE PAGES WILL BE FOUND IN *NOTES ON THE PICTURE SECTION*, ELSEWHERE IN THIS ISSUE

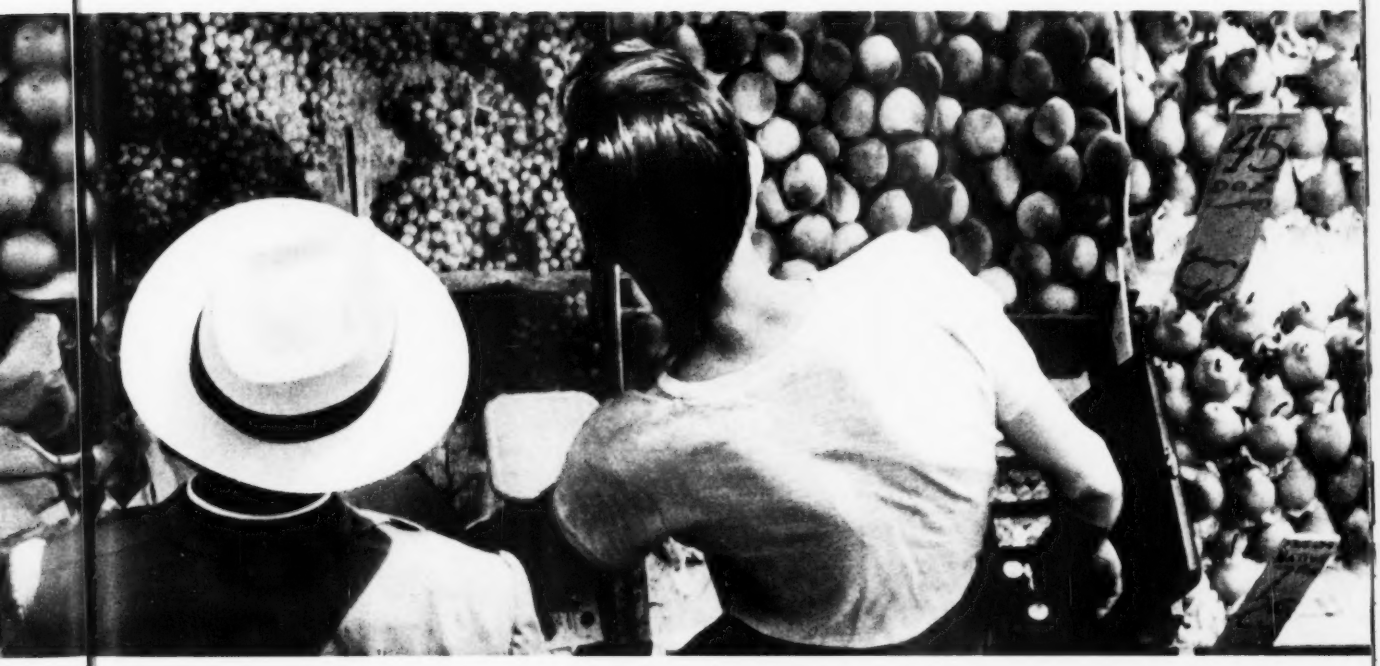
PHOTOGRAPH BY FRITZ NEUGASS



THE SNAPSHOT CAMERA GOES EVERYWHERE
Where a girl refreshes herself *au naturel* in a hidden stream—there is Serge de Sazo's camera. Where two Arabian stallions exchange an equine greeting—there is the searching eye of animal-lover Ylla. Where wonder lights the faces of children watching a store-window Santa—there is the ubiquitous lens of Arthur Leipzig. Where flower vendors, mother and son, wait on a rainy Paris boulevard for their last half-dozen customers, there the perceptive Izis finds his work.


FRESH
NATIVE
25
DOZ

THE SNAPSHOT CAMERA IS AN EAVESDROPPER
In New York's Bryant Park, where John Baer caught office girls on their lunch hour and old men sunning themselves . . . high above an Italian fruit stand in Providence where Carmel Vitullo found a panama-hatted customer . . . in a Breton village street, where old women's gossip was captured by Ergy Landau's lens. Snapshots are like flies immobilized in amber: instants of action and passion, moments of repose, reduced to statements in two dimensions; bits of a world's history; pieces of its people's lives.



NEWS PICTURES ARE SNAPSHOTS, TOO
Robert Vogeler is reunited with his wife after seventeen months in a Hungarian prison . . . General Eisenhower hears of the dismissal of MacArthur . . . and *Stars and Stripes* photographer Francis J. Grandy is there to make two great pictures. When you first saw them, you felt joy and relief with the Vogelers, amazement and disbelief with Eisenhower. It is this ability of the snapshot to evoke immediate response that gives such power to today's photographic journalism.

THE SNAPSHOT CAMERA MAKES A SEQUENCE
How can the still camera show the passage of time, the duration of an event? The creative photographer's answer: a picture sequence. Vivian Cherry wanted to show how three little girls watched a skywriting plane, not for an instant, but for a stretch of time. Here she does it in four revealing pictures.

The case for REFLECTED

Editor's Note: *At the end of the article on incident light in the March issue of* PHOTOGRAPHY, *we promised a similar story dealing with reflected light measurement. Here it is, based on the working methods of another outstanding pro.*

WHAT MAKES the difference between a striking photograph and "just another picture?" One of the main things is precise exposure control. In striving to exercise this control, I find the reflected-light photoelectric meter practically indispensable.

The reflected-light meter by its very nature is extremely selective. It enables the user to measure the amount of light reflected by any and every element in the scene and to convert this measured brightness into lens-opening and shutter-speed combinations. The calculating dial or scale of the meter does the converting for you, simply and quickly. (By contrast, the incident light method measures the light falling on the scene.) In short, you have a system for producing negatives in which the subject is normally exposed or, if you prefer, deliberately over or underexposed—to convey desired mood to a scene. Here too, is a means of dramatizing important elements and subduing the unimportant or distracting. It is a matter of making measurements exact with predictable results rather than estimates based on average reflectances.

Before you can make the exposure meter work for you, it is important that you learn to use it properly under your usual picture-making conditions. A day or

Using the meter . . .

1 *When the background detail is as important as that of the principal subject and they both are illuminated by the same broad light source (diffused daylight in this instance), a general over-all reading is called for. Meter reads the same at 8 and 15 feet.*

2 *Here's the technique for making a portrait exposure reading of a front-lit subject: The meter is held close-up to the subject's face so that neither the reflectance of the background nor of the subject's blouse will influence the reading. Give twice the exposure indicated by the meter's calculator.*

3 *When subject is inaccessible, take a close-up reading of your own hand from the angle at which you would have approached the particular subject. For an average subject, double the "flesh-tone" reading; for an extremely dark subject, multiply the exposure by four, and for a white, high-key subject, halve it.*

4 *When subject is smaller than the meter cell or lighting is so dim that the meter can't register, normal exposure can be determined by placing a large white card in the subject position, reading its reflectance, and then multiplying indicated exposure by 5. This is basically an incident-light reading.*

LIGHT READING

By JACK MANNING

All photographs by the author

Figure in bright sunlight requires different exposures for front, side, and backlighting. For full front lighting arrangement at upper left, brightness of flesh tones was measured with meter close-up; indicated exposure was doubled so natural high-key effect of bright sun on white skin would be reproduced in picture. Sidelighting effect at left was recorded by reading overall brightness of subject with meter at camera position; backlighted situation above, by reading shaded front of figure and halving the indicated exposure. Note logical relation between shadows, sun-bathed highlights.

REFLECTED LIGHT continued

two of careful study, experimental manipulations, and actual practice with the instrument of your choice should make you its complete master.

To begin with, you must rid yourself of any notion that the photoelectric meter is a magic robot—a substitute for "gray matter." Even though its brightness measurements are objective and mechanical, the meter can't think for you. Examine the meter carefully and see how it works. Aside from knowing how to read the brightness indicator and operate the calculator scale or dial, it's important that you learn the shape and size of the field taken in by the light-sensitive cell when you point the meter at the photographic subject.

The larger the acceptance angle or the field covered by your meter cell, the closer it must be held to an object whose brightness you want to measure without interference from surrounding areas. One particular meter has a viewfinder that enables the user to see exactly what the meter cell covers at any given position of the instrument. Some meters are equipped with hinged or removable baffles or perforated slides which change the acceptance angle of the cell as they extend the brightness range that can be measured. You usually can find the data in the instruction literature for the meter, but it pays to try out the meter with and without the supplementary attachment in place so you'll know exactly what it will do for you under actual picture-making conditions.

There are four basic methods of making brightness measurements with a reflected-light meter: (1) taking an over-all reading of the photographic subject or a typical area; (2) taking a close-up reading of a specific area of uniform brightness; (3) reading the brightness of a substituted target object (the photographer's hand or coat sleeve, etc.) when the subject is inaccessible, and (4) reading the brightness of a large white card in the subject position and giving five times the indicated exposure—an improvisation that comes in handy in certain emergency situations, described below.

An over-all brightness reading made by pointing the meter cell at the center of the subject from a position near the camera will indicate the normal exposure for subjects of average contrast in which light and dark areas are equally and evenly distributed. When dark areas predominate, the brightness reading will be relatively low and the indicated exposure tends to overexpose and consequently "burn out" the highlights. On the other hand, when light areas predominate, the meter reading will (*Continued on page* 121)

Exposure based on brightness of shadow area under model's head held tones of background building in delicate balance with highlights and shadows on figure. Higher over-all reading would black-out all the shadows.

Appealing pattern of this backlit mid-day street scene is accentuated by stark contrasts between sun-splashed highlights and shadows. Exposure was based on close-up reading of one of watermelon tops making highlights print gray and underexposed shadows, black.

To record proper brightness relationship between background bottles and botanist's face under overcast sky, meter reading was taken of face, and exposure doubled.

Twilight silhouette of background building required that longest possible exposure be given. Manning took over-all brightness reading from 15 feet, doubled indicated exposure, adding extra brilliance to marquee.

photo tips

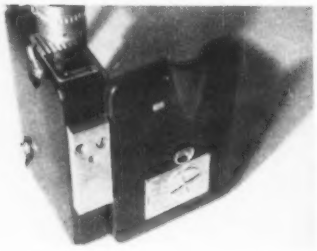
Removing Toner Blemishes

Sepia re-developing toner, when it comes into contact with iron or an iron compound, very often makes blue spots appear on toned prints. These blemishes can be removed easily by dissolving a pinch of potassium carbonate *(not sodium)* in a drop or two of water, and applying the solution to the spot with a small brush. This will result in a slightly bare spot on the print, but this readily can be filled in with sepia spotting color. —*Harvey Colpe, Alexandria, Va.*

Milk Bottle Wipes

Rippling wipes can be achieved in home movies with a milk bottle. These wipes are used to suggest a transition of time or a smooth bridge between scenes. To use this method hold a clean *square* milk bottle about four inches in front of the camera lens with the corner of the bottle toward the lens. Start the camera and slowly turn the bottle sideways. When a new scene occurs, repeat the process in the same direction. Result is a smooth wipe.—*C. W. Simon, Columbus, Ohio.*

Movie Camera Tripod Mount

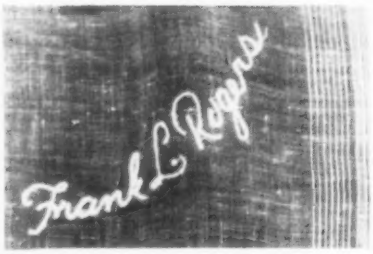


Owners of Cine Kodak magazine cameras can make a mounting unit to allow loading the camera on the tripod. The plate is a piece of $^3/_8$-inch brass, 1x3 inches. A $^1/_4$-inch hole is drilled $^1/_4$ inch in from the left side and $^3/_4$ inch from the front of the bar, and countersunk with a $^3/_8$-inch drill. A bolt placed here secures the bar to the camera. A $^1/_4$/20 hole tapped in the center of the bar then allows mounting on any tripod, normally seated.—*Philip I. Wessling, West Roxbury, Mass.*

Measuring Close-up Areas

Cloth sewing tape is a good tool for measuring the close distances encountered in making extreme close-ups. Attach the tape to the rim of the lens shade with a small twin battery clip. With the shade mounted on the camera carefully measure the distance between the lens and the outer edge of the clip, and then fold the tape down by that amount before placing it in the jaws of the clip. In this manner, only one hand is required to measure.—*John J. Rea, Urbana, Ill.*

Prints from Handkerchiefs



For greeting cards, or for other uses where a photographic signature is required, an embroidered handkerchief makes a very suitable "negative." Instead of the usual photographic negative, substitute the part of the kerchief with your signature, and print right through it on the photographic paper. This can be done with film, too, to give you a permanent negative. Of course, you can only do this using a contact printer.—*F. L. Rogers, San Francisco, Calif.*

Splicing Without Cement

To repair film breaks that happen away from home and away from your film splicer, the following method of making temporary or emergency splices is suggested.

The first step is to overlap the ends of the film so the sprocket holes line up, and then cut both ends across—in the middle of a frame.

This will place the splice between sprocket holes and guard against the film jumping off the sprockets when the splice nears the film gate.

The second step is to fasten a strip of transparent cellulose tape horizontally across the two film ends, spacing it evenly. This piece of tape should be on the emulsion side of the film so that, when the splice is replaced with one made in the regular manner (with film cement), only a small area of the emulsion will be coated with glue from the tape. After this strip of tape is in place, trim it off evenly along the edges of the film so that it will not jam in the film gate.

For the third step, turn the film over so that the shiny side is on top, and again using cellulose tape, fasten a strip *lengthwise* across the splice. This strip should be narrow enough to clear the sprocket holes and does not need to be more than an inch long.

After both strips of tape are in place on the film, smooth them down with your thumb nail or a smooth blunt tool (a butter knife, for example). This is to insure 100 per cent adhesion of tape to film for strength and permanence. Otherwise the tape may begin to peel and jam when run through the film gate. This final step completes the process and the splice is ready to be put into use.

Although this method is recommended for temporary or emergency splices only, it will be found that splices made in this manner last a long time.—*John M. Bettner, Jersey City, N. J.*

Easier Dodging

When you have trouble getting just the local control you want when dodging, try "dodging" with dye. You can apply dye to your negative to hold back certain areas, allowing the other areas to print normally.

A water-soluble red dye does the trick. It is economical, too—a 10-gram bottle probably will last you the rest of your darkroom life. A commercially manufactured red dye is New Coccine, for which complete directions are furnished at purchase.—*David Macfie, Long Island City, N. Y.*

Christmas Bulb Safelight

If your flashlight has a screw-type bulb base, you can convert it into a useful portable darkroom light by inserting a red bulb, similar to the ones used on Christmas trees.—*Louis Correia, New Bedford, Mass.*

Giving a Gift?

. . . give HAPPY MEMORIES

The Kodak BULLETIN

Perhaps your daughter will soon graduate from high school . . . your son is bubbling with plans for summer camp . . . a close friend will soon start his honeymoon . . . your own wedding anniversary, or an important birthday, is near.

For each, the perfect gift is one that keeps on giving. A gift that stores up memories, that treasures today's happy moments for tomorrow. A Kodak camera.

FOR THE TEEN-AGER . . . the traveler . . . the vacationer . . . for anyone who wants good pictures without fuss or arithmetic—choose a Kodak Duaflex Camera. The *f*/8 model has a 3-element, color-corrected lens—excellent for Kodacolor. Exposure is simplified—lens settings are marked "Hazy Sun, Bright Sun, Brilliant Sun" as well as "8, 11, 16." Picture composition is made easy by the big, crystal-clear finder. Close-ups are easy—the Duaflex *f*/8 focuses to 3½ feet. Loading is easy. Flash is easy—the Duaflex Flasholder clips on, making direct electric contact, and the shutter is synchronized. Handling is easy—the square reflex body nestles easily into the user's hands, for a firm, solid grip. Operation is thrifty—12 shots 2¼ x 2¼ to a 620 roll. A shutter-locking device prevents accidental double exposures. It's a most satisfying camera in every detail—and only $22.30. Simple-lens Kodet model, $14.50. Field case, $2.65. Flasholder (with complete flash exposure guide on back), $3.00.

FOR THE BEGINNER . . . for the small boy or girl who needs a small camera that takes big pictures . . . choose a Brownie Hawkeye Camera, Flash Model. It's sturdy. Easy to load—the loading instructions are right on the camera. Thrifty—12 shots 2¼ x 2¼ to a 620 roll. Easy to use—everything from 5 feet to infinity is in focus, and the big brilliant finder is a delight to beginners. The shutter is synchronized for both M and F photoflash lamps—so the beginner can use No. 5, 25, SM, or SF lamps without setting anything. Flash instructions are right on the Flasholder. What combination could give a beginner a more happy start—for only $7.20? Flasholder, $3.39.

FOR COMPACTNESS . . . for the family's travels . . . for a woman's personal camera—choose a Kodak Tourist II with Kodet Lens. Simple to use as a box camera—as smart in appearance as the most expensive folding cameras, and just as sturdy—carries handily on a neck strap—gets 8 big 2¼ x 3¼ pictures to a 620 roll. Can be used wide open at *f*/12.5 for most shots . . . or stopped down as far as *f*/32 when desired . . . and has snapshot, T, and B shutter settings. Flash synchronization is built in. Extra-steady shutter release on camera bed helps beginners get sharp pictures; bed folds down to protect lens during the family's travels. A wonderful anniversary or wedding gift—and only $26.25. Kodak Snapsack with hand strap, $4.25; De Luxe Field Case of fine leather, $11.25. Standard Kodak Flasholder, with complete flash exposure guide on back, $10.55.

Give the gift that does the most—that GIVES the most for the longest time. Give a Kodak camera!

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

In picking a film or filter,

only one question counts . . .

The Kodak BULLETIN

"What will it do for me?"

To the beginner, film is just film, and filters are a mystery. But experience quickly develops discrimination . . . a selective attitude . . . a desire to choose the best film for a specific purpose, and team it with the right filter for a specific effect.

That's why Kodak makes not one, but many films, and many filters—to satisfy the needs of those who would produce finer work. Here, at the start of a new season, is a brief resurvey of the basic black-and-white films and basic filters, and what they offer you.

KODAK PLUS-X FILM offers . . .

Fine grain plus high speed plus full, well-balanced panchromatic sensitivity . . . high-ratio enlargements from small and moderate-sized negatives . . . convenient sensitivity range for both outdoor and flash work . . . adaptability to use with most filters . . . all-around utility in shooting; and crisp, brilliant quality in your prints. In packs, rolls, and miniature sizes.

KODAK SUPER-XX FILM offers . . .

Extreme speed plus full panchromatic sensitivity plus moderate grain . . . extra sensitivity that gets you a well-exposed negative where slower films fail . . . that lets you shoot fast action at higher shutter speeds or small lens apertures . . . that permits extra lamp-to-subject range in your flash or flood shots . . . that often permits you to make snapshot exposures indoors at night by ordinary electric light, at the larger lens apertures. Works with most filters; yields superb enlargements; and comes in sheet, pack, roll, and miniature sizes.

KODAK VERICHROME FILM offers . . .

High speed plus orthochromatic sensitivity . . . top quality in your flash shots of people, where faces sometimes "burn out" or "chalk up" on other films . . . superior flesh tones . . . finer atmospheric quality in your landscape work, and crisp sparkle in marine and snow scenes . . . excellent tonal scale and shadow quality in contrasty outdoor subjects . . . plus the convenience and satisfaction of development by inspection under a red safelight. Use with yellow or light-green filters, but not red filters. Standard rolls only.

★ **WHERE** speed is of paramount importance, choose *Kodak Super-XX* or *Super Panchro-Press, Type B.*

★ **WHERE** fine grain is paramount, for high-ratio enlargements, choose *Kodak Plus-X* or *Panatomic-X.*

★ **WHERE** all-around performance is paramount, choose *Plus-X* or—especially for flash—*Verichrome.*

★ **WHERE** orthochromatic quality is paramount, choose *Kodak Verichrome Film.*

AND FOR dramatic landscape work, choose *Kodak Infrared Film.*

KODAK PANATOMIC-X FILM offers . . .

Very fine grain plus full panchromatic sensitivity plus moderate speed . . . extreme-ratio enlargements from small negatives . . . crisp, brilliant scale . . . high resolution of detail which, along with the fine grain, fits it well for your architectural and record shots, textural studies, copy work, and all other subjects in which fine detail is of primary importance. Sheet film only.

KODAK INFRARED FILM offers . . .

Dramatic scenic effects . . . infrared sensitivity which, with a Kodak Wratten A Filter, gives you intense dark skies, brilliant white clouds, and silvery deciduous foliage. This film also has important applications in scientific, detective, and documentary work. Sheet and 35mm. only.

KODAK SUPER PANCHRO-PRESS FILM, TYPE B, offers . . .

Maximum sensitivity plus brilliant tonal scale plus full panchromatic sensitivity plus moderate grain . . . the extra speed you need for sure performance under extremely difficult conditions . . . snappy, sparkling negatives especially suited for reproduction prints . . . extra exposure latitude . . . exceptional quality in flash shots. This press-type film comes in sheets only.

EACH FILTER HAS ITS OWN SPECIAL

A few carefully selected Kodak Wratten Filters will achieve most of the pictorial effects you desire in black-and-white work. There are dozens of others—but designed for special commercial, industrial, graphic arts, color, and research applications.

From the beginning, Kodak Wratten Filters have been the world's standard. They are made of scientifically dyed gelatin sheets, held to close color-transmission tolerances, and sealed between disks of top-grade B glass.

Prices: Kodak Filters, Series IV, $1.65; Series V, $1.75; Series VI, $2.07. Portra Lenses from $2.59 each; Pola-Screens from $6.75.

BASIC, The K2 . . .

This yellow filter is *the* basic filter for normal outdoor work. It screens out excess blue; helps reproduce all subjects in their true black-and-white values. Use it with either panchromatic or orthochromatic films—on virtually all outdoor subjects—when your aim is a natural rendering.

FOR SCENICS, the G . . .

This deep-yellow filter helps cut bluish haze in long-range scenic views; makes skies a little deeper than normal. Use it with "pan" films. But *don't* use it when you want to retain the haze of distance for pictorial effect.

Kodak
TRADE-MARK

Kodak Announces

Kodak Ektachrome Film

TYPE B

IN NO. 120 AND 620 ROLLS

Kodak Ektachrome Roll Film won its fame in a Daylight Type alone. Now this great full-color transparency film gains around-the-clock facility with an "indoor" type—Kodak Ektachrome Roll Film, Type B.

Here is color of professional quality . . . color indoors or out, day or night . . . color at its convenient best, both in processing and viewing. Here is the satisfaction of larger transparencies—superb originals for Dye Transfer and Kodachrome Prints, for direct viewing, for projection in standard lantern-slide projectors. Here's speed in seeing results—for scores of commercial processing laboratories, all over the United States, now offer rapid Ektachrome service—or you can process Ektachrome yourself, immediately, in your own darkroom.

ANY HOUR, ANY LIGHTING

Kodak Ektachrome Film, Daylight Type, is balanced for daylight use. If all your shooting is outdoors, this is the film to choose. No filters needed. Where shadows require "fill," use blue flash lamps to supplement the daylight.

If you switch back and forth from outdoor to indoor subjects, load with the new Kodak Ektachrome, Type B. It's color-balanced for 3200K studio lamps. Add a Kodak 81C Filter for clear-lamp photoflash shots . . . or an 81A for photoflood . . . or a Kodak 85B Filter for daylight shots . . . and your Type B becomes an any-hour, any-situation film. These filters simply readjust the color balance, with very slight effect on the film's effective speed.

FOR CRITICAL WORK

Kodak Ektachrome Film's superb quality, its beautiful gradation and exquisite color rendering, make it the natural choice of discriminating workers who prefer precision techniques. Therefore, in addition to the standard filters, each Type B instruction sheet carries exact filter recommendations for 1-second and flash exposures, *individualized* for each batch of film. The basic filters, however, serve for all average work.

Along with all its other qualities, Kodak Ektachrome offers you *thrifty* color. A No. 120 or 620 roll, either Daylight or Type B, gives you eight 2¼ x 3¼ or twelve 2¼ x 2¼ transparencies . . . yet is only $1.79, including tax.

These are films with a future . . . a brighter, better future in color for you. See your Kodak dealer, and get acquainted with them today.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Prices, subject to change without notice, include Federal Tax where applicable.

WORK TO DO

FOR DRAMA, the A . . .

Use this red filter with "pan" or infrared film for intense, dark-sky effects, with brilliant white clouds and vigorous contrast in landscape details. Use it, with moderate underexposure and subsequent deep printing, for moonlight effects in daylight shots of landscapes and marine scenes. But *don't* use it for close-ups of people.

FOR PEOPLE, the X1 . . .

This green filter is preferred by many users for the natural quality it yields in outdoor portraits against the sky, and in pictures of blossoms and foliage. Use it with any "pan" film.

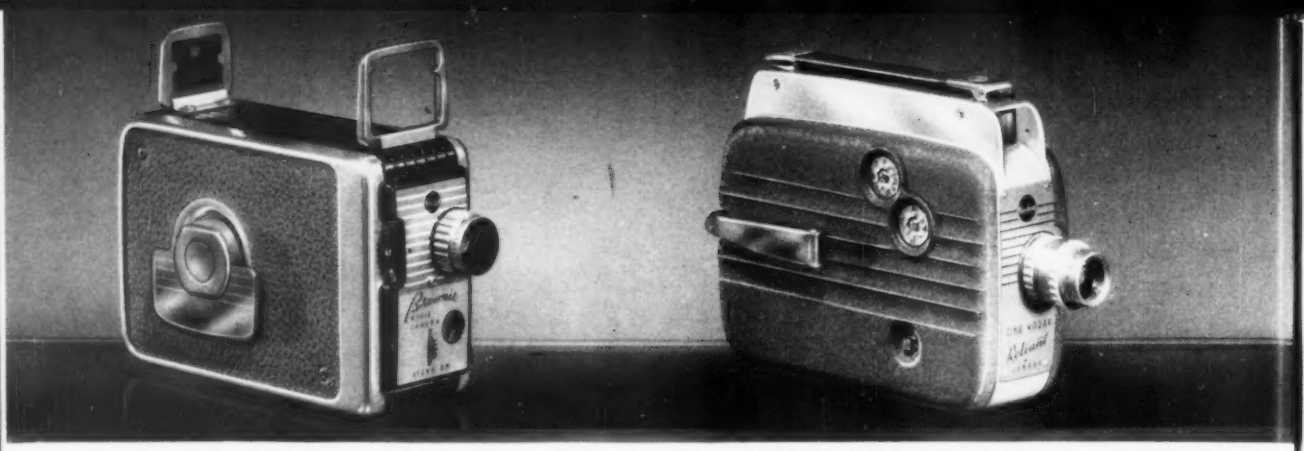
The Kodak Cloud Filter produces an effect approximating that of the K2, but is so designed as to require no increase in exposure when used on Brownie and other simple-lens cameras.

FOR COLOR . . .

With color films, the Kodak Skylight Filter helps eliminate excess blue in certain outdoor situations; yields pleasing warmth. The Kodak Pola-Screen helps control the depth of blue in the sky; brings out clouds, and is useful, both in color and black-and-white work, for controlling surface reflections.

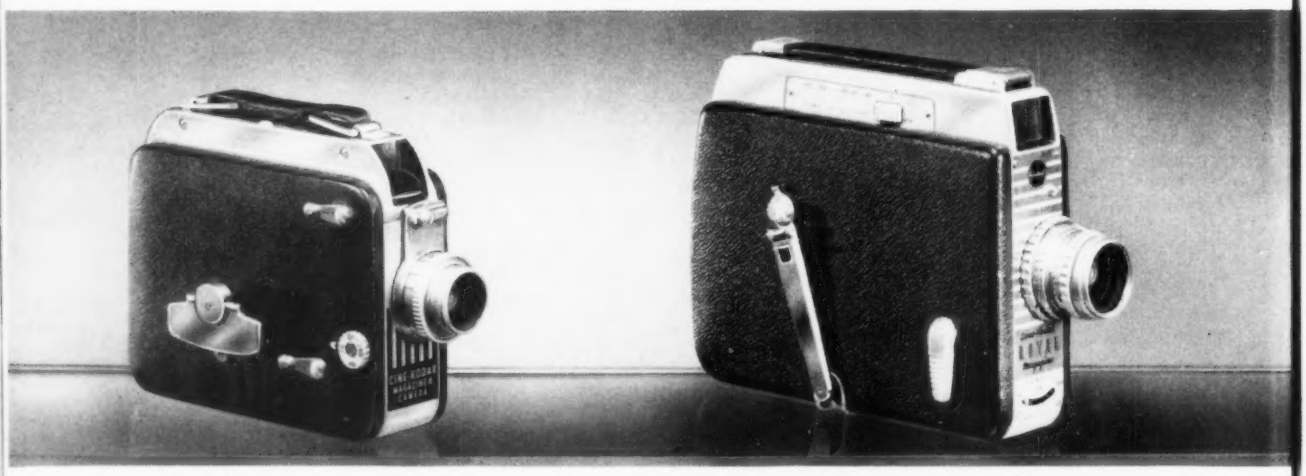
AND AT THE SAME TIME . . .

Kodak Portra Lenses aren't filters—they're close-up lenses—but they fit the same Adapter Rings your filters use, and they belong in your filter kit. These lenses can easily double your enjoyment of your camera.



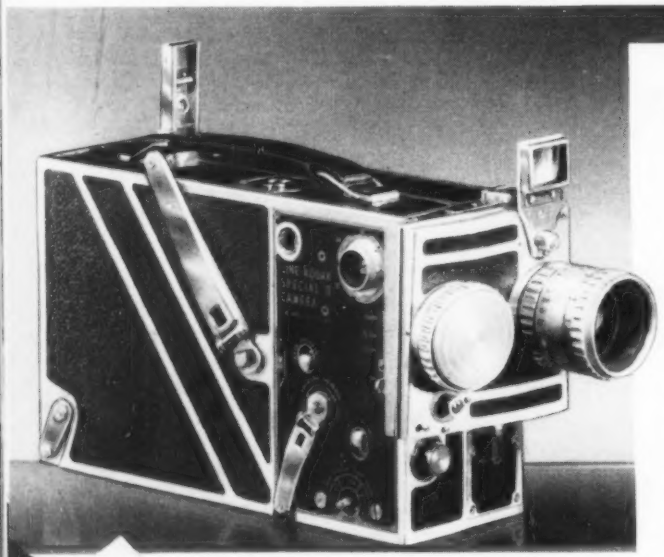
Brownie Movie Camera, 8mm., with fine, fast f/2.7 lens, $43.30

Cine-Kodak Reliant Camera, 8mm., with f/2.7 lens, $82.30; f/1.9 lens, $102.25



Cine-Kodak Magazine 8 Camera, with f/2.7 lens, $124.15; f/1.9 lens, $150.95

Cine-Kodak Royal Magazine Camera, 16mm., with f/2.8 lens, $162.15; with f/1.9 "Ektar," $176.25



Cine-Kodak Special II Camera, from $956.20, depending upon choice of lens and film chamber

$43.30 TO $956.20

—each tops in its field

Want fullest camera and film economy consistent with fine movie results? Choose the remarkable 8mm. Brownie Movie Camera. Want the same low operating costs, *plus* slow-motion and standard- or telephoto-lens shooting? Choose the "Reliant." Or maybe the convenience of magazine loading, choice of filming speeds, and wide accessory-lens selection are your movie-making objectives? Then it's the "Magazine 8" or "Royal 16." The former uses lower-cost 8mm. films . . . the latter makes really *big* movies, single-frame shots, too. And if only the best and most talented of all 16mm. cameras will do the job—whether for personal movie records, travel, educational, entertainment, business, or industrial films—the "Special II" is the answer. All are shaped for shooting. All make marvelous movies, *sure as shooting.*

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE-MARK

NEW—Transparencies from Kodacolor

(*Continued from page* 41)

transparencies for editorial and advertising purposes. Not all clients had been willing to accept $2\frac{1}{4}$x$2\frac{1}{4}$-inch Rollei transparencies. Now he was able to take advantage of the small camera and the additional speed provided by Kodacolor, yet his clients would only see fully color-corrected 4x5-inch transparencies. By this method, he has been able to keep up a steady flow of material to his sales agency with less time and money expended. The 4x5 Ektacolor transparencies are of such fine quality that no client has ever questioned their origin. They have always been accepted as 4x5's, not as Rollei blow-ups.

You will find that the preparation of Ektacolor Print Film transparencies from Kodacolor negatives requires just a little more care and effort than black-and-white print making. If your darkroom is set up for making black-and-white enlargements, all you need is some Ektacolor Print Film, an Ektacolor Processing kit, and a set of Kodak Color Compensating Filters. The print film costs $4.25 for a package of 10 4x5-inch sheets. You can contact-print one, two, or as many as four Kodacolor negatives on a 4x5 sheet of Ektacolor, depending upon the negative size. As many as six 1x$1\frac{1}{2}$-inch slide frames can be printed by reduction on a sheet of the same size. Instructions for handling and exposing the material are enclosed with each package. The Ektacolor Processing Kit, which comes in ready-to-mix form, consists of four components—developer, stop bath, bleach, and hardener-fixer. The one-gallon kit costs $4.80; the developer will process up to 9 square feet of Ektacolor negative or print film and the other baths up to 12 square feet. All four components can, of course, be obtained separately. The leaflet packaged with the kit gives instructions for temperature control and agitation; also a washing technique and other refinements contributing to good color transparencies.

It doesn't make any difference whether you are making contacts, enlargements, or reductions—the enlarger can be used for all. The instruction sheet suggests that a tungsten light such as the G-E #302 enlarging lamp, behind a heat absorbing glass and a Wratten 2B filter, be used. Tests will have to be made with your particular type of enlarger and the light source adjusted with Kodak Color Compensating filters so you can obtain neutral color balance in the processed transparency.

These color compensating filters are available in six colors—red, green, and blue and their respective complementaries: cyan, magenta, and yellow. They come in six strengths so that any desired color balance may be obtained. For example, if your first transparency appears to be too yellow, you can neutralize the excess coloration by adding a yellow filter. Just remember that you cut down the intensity of a certain color by adding a filter of that same color. You don't have to spend a great deal of money for the best optical glass filters; the gelatin type do the work very well. The very best method, if your enlarger has a color head, is to buy large size filters and place them in the color head—between the light source and the negative. Or, you can buy the two-inch square filters and place them in the lens filter holder (as shown on Page 41). A third method is to place the filter inside the lens cone, on top of the lens.

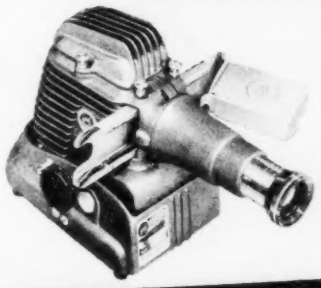
The negative carrier glass of the enlarger must be dust free and clean and the negative should be cleaned with a brush just before placing it in the carrier. These are, after all, the same good habits used in making black-and-white prints, so they should seem neither burdensome nor new. The Kodacolor negative is then placed in the enlarger. Exposure is made with the emulsion side of the Ektacolor print-film sheet facing the emulsion side of the Kodacolor negative.

Again, as in black-and-white work, it is a good idea to make a preliminary trial exposure or better still, a test strip. Each package of Ektacolor print film comes with a slip suggesting an average exposure, according to tests made for that emulsion. Exposures should be made with the color compensating filters recommended on the exposure data slip. Until you are adept at judging a wet Kodacolor negative, it is best to dry the test strip before viewing it. You can expose and then process together test strips for all the negatives you want to print.

Test exposures should always be viewed on an illuminator which is of the same color quality and intensity as that of the final viewing light source. From the variety of exposures on the dry test strip, it is quite easy to judge which exposure will yield the best transparency. Some change in color balance almost always has to be made. Estimate this by placing different color compensating (CC) filters over the test exposure or strip as you view it on the illuminator. When you find the filter, or combination of filters which shows the most pleasing effect, you determine the printing filter(s) needed on the basis of complementaries (blue—yellow; green—magenta; red—cyan). But you must remember to take into account the CC filter or filters in the basic color-balance recommendations.

For instance, in making the test strip for the picnic scene reproduced in color on page 38, a CC-10B (blue) filter was used along with a Wratten 2B as suggested in the data sheet packed with the particular box of print film. When the dry test-strip transparency was viewed on the illuminator, the colors of the scene looked most natural through a CC-20B (blue) and CC-40C (cyan) filter. Referring to the filter correction chart on the Ektacolor Print Film instruction sheet, it took a moment to note that the simplest correction would be provided by using a CC-10Y (yellow) and a CC-40R (red) filter in the filter holder along with the basic Wratten 2B. The purpose of this ready-reference chart is to help you pick out in a moment the simplest filter combination giving the desired color balance, for unsharp pictures may result from using too many filters at the same time.

COLOR-BALANCED PROJECTION ©



GoldE

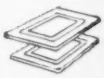
Manumatic

300 Watts *BLOWER COOLED*

For superb color-balanced 2x2 slide projection, get America's favorite, the **GoldE Manumatic,** with these unrivaled features—new **GoldE** PERMA-FIX focusing, brilliant all-over illumination—**sure** slide-safety—compact, lightweight, streamlined. With Manumatic self-stacking carrier or noiseless two-way carrier—color corrected, coated anastigmat 5" projection lens.

Complete with lamp (F.E.T. Inc.) only $58.50. Luggage-smart lift-off tweed case only $12.00

Write for FREE "Projector Gems" Booklet



Your slides are **bound** to be better in **GoldE** 2x2 Snap-It Binders—Easy as a snap—aluminum, dustproof.

Complete with micro-fine glasses and pressure sensitive title labels.
Box of 20 ..... **$2.15**
Box of 100 ..... **9.95**

Take colorful, punchy pictures with **GoldE** Super Spots. From flood to spot in a moment. 4½" fresnel lens, locking tilt, extra length cord.

1000 Watt Blower Cooled Super Spot (less lamp) . . $31.00
500 Watt Super Spot (less lamp) 19.00

At Better Camera Dealers Everywhere

GOLDE MFG. CO.

GoldE

Brightest Name in Light Projection

1220 WEST MADISON STREET CHICAGO 7, ILLINOIS

MOVIE FILM NOW REDUCED TO ½ OF REGULAR PRICE!

FULLY GUARANTEED MONEY BACK IF NOT COMPLETELY SATISFIED

this film made by nationally known film manufacturer. Late 1953 dating. Price of film includes FREE processing and return postage.

BUY NOW AND SAVE

COLOR FILM

	Reg. Price	Our Price	You Save
8mm ROLL 25 ft. dbl.	$ 3.95	**$2.75**	$1.20
16mm ROLL 100 ft.	10.85	**7.50**	3.35
16mm MAG. 50 ft.	7.15	**4.95**	2.20

BLACK & WHITE

WESTON 50

	Reg. Price	Our Price	You Save
8mm ROLL 25 ft. dbl.	$2.90	**$1.25**	$1.65
16mm ROLL 100 ft.	7.40	**3.00**	4.40
16mm MAG. 50 ft.	5.50	**2.75**	2.75

Ship. wt. on 6 rolls: 8mm roll—2 lbs.; 16mm roll—4 lbs.; 16mm mag.—5 lbs.

FREE!

one roll of black and white movie film given free with each order of 6 rolls.

EASY TO ORDER BY MAIL

MAILING INSTRUCTIONS. To save C.O.D. charges on all mail orders, remit by check, cash, M.O. 20% deposit must be remitted with all C.O.D.'s. Add postage to remittance. Excess postage will be returned. Orders without postage will be sent collect.

ASTRA PHOTO Products

243 West 55th St., N. Y. 19, N. Y.

It's a good idea to keep a notebook in the darkroom to jot down the CC filter combination and exposure time for printing a particular negative. This will enable you to print additional transparencies at a later time without further testing—all other conditions being the same.

After test transparencies have been evaluated and filter requirements and exposure time determined, you can go ahead and make your transparencies in much the same way as you make black-and-white prints. Fedor has worked out a simple method of handling the print film in the darkroom. First he loads (in total darkness) as many sheet film holders of the desired size (usually 4x5) as he will need for the printing session. Then he places an extra holder with a sheet of white paper loaded on one of its sides on top of his enlarging easel. He uses this target to compose and focus the image of his enlarged transparency. When he has determined the right position for the holder, he nests it against one of the edges of the easel and a weighted box, and he then substitutes one of the loaded holders for the target holder. With everything in order, the lights are turned out, the film holder slide pulled out, and the exposure made. If it's necessary to hold back (dodge) or print-in sections of a picture, Fedor does this during the exposure as in black-and-white printing practice.

In making reductions to the 35-mm slide size, Fedor again uses the white target in the extra film holder for focusing and framing. He determines the composition by placing a cardboard mask of the desired size over the target sheet or by outlining the format on the sheet in pencil and then focusing a sharp image of the desired portion of the negative in the frame. (The same technique can be used for printing same-size transparencies from the Kodacolor negative.)

The main difference between enlarging and reducing with a "projection printer" or enlarger as it is more commonly called is in the ratio between the negative-to-lens and lens-to-easel distances when the image is focused. When enlarging, the latter is greater than the former. All other things being equal, the negative-to-lens distance is smaller the higher the degree of image enlargement. As the degree of enlargement is reduced, the lens must be racked out progressively until we reach the point where the negative-to-lens distance is equal to the lens-to-easel distance—precisely twice the focal length of the enlarging lens. At this point, the print image is exactly the same size as the negative image. For reductions, the lens is racked out still further and the lens-to-easel distance is correspondingly reduced.

If the bellows or focusing mount of the lens does not permit sufficient extension for the reduction required, it will be necessary to substitute a lens of relatively short focal length that has enough covering power for the negative area at hand. For example, Fedor uses a 127-mm lens on his Omega enlarger for enlarging Rolleiflex negatives and a 75-mm lens for Rolleiflex reductions to 35-mm size. To bring the enlarging easel and film holder close enough to the lens, he elevates the easel on a 200-sheet paper box which is about four inches high. He makes his final focusing adjustments when printing reductions by moving the enlarger head up or down rather than manipulating the focusing adjustment, which changes both the negative-to-lens and lens-to-easel distances.

Fedor has worked out a rather ingenuous method of printing six 35-mm frames on a sheet of 4x5 print film. If you have predetermined the respective exposures, it is possible to make six *different* pictures on the single sheet of film. If not, you can make six pictures from the same negative, varying the exposure and selecting the best of the lot. In order to make the six exposures, Fedor cuts out two masks of black cardboard. The over-all measure is 4x5 inches and the mask should fit snugly into the top of the holder, over the slide so the slide can be pulled out from under the mask. One mask has a cutout in the upper right corner, and the other one in the middle. It is possible then, by juggling these masks, to make the six exposures, the print film being protected by the mask except for the section being exposed. It sounds tricky, but is really simple, after the first time.

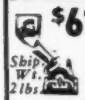
Fedor prefers contact printing to making same-size projection prints. He makes his exposures with the enlarger light to simplify matters. The Ektacolor Print Film is placed in contact with the Kodacolor negative just as in black-and-white printing. He uses an 8x10 printing frame, but if your frame is the same size as the negative, so much the better. It is a good idea, if you are using a frame that is larger than the negative, to tape the negative in place so you will know (in the dark) where to place the print film in contact with the negative. It is interesting to note that for a given position of the enlarger head, the exposure will be the same for a Kodacolor negative that is being enlarged or contacted.

And now for the great adventure of developing the exposed Ektacolor print film! You will have set up the developing tanks with everything ready before making the first exposure. Since the developing of color is a very critical process, be sure to check the temperature of the solution before you start developing. Fedor strongly recommends that you have one particular set of tanks for color developing and use each tank for the same solution, each time, in order to avoid contamination. As you can see in the illustrations on pages 39 and 40, each tank has its own label, further to avoid mistakes. You receive full instructions with the kit.

The recommended processing procedure for Ektacolor Print Film takes 43 minutes, exclusive of drying time, of which the first 17 minutes are conducted in darkness. Ordinary room lighting can be turned on for the remainder of the process. The exposed material is immersed successively in: Ektacolor Developer, Stop Bath, Hardener, Running Wash Water, Bleach, Running Wash Water, Fixer (same bath as Hardener), Running Wash Water, Water Droplet Remover. The Ektacolor Developer solution must be pegged at 75 F with a tolerance of one-half a degree. The remaining processing

FOR THE 8MM MOVIE FAN

8MM PROJECTION EDITING VIEWER



$6.95 You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Ship. Wt. 2 lbs.*

SUPER-DELUXE 8MM EDITOR

Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. *Ship. Wt. 6 lbs.* **$16.95**

8MM REELCHEST

$2.98 All-metal, with partitions to hold up to six 200 foot reels in cans, without rattling. Index. Carrying Handle.

FREE with above chest: 2 8mm 200 ft. metal reels and cans. *Ship. Wt. 3 lbs.*

Save 33⅓% For All 8mm and 16mm Cameras!

CINE TITLER

with Six 8mm Ready-Made Titles **$4.64**

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design; you can even shoot animated titles—an instruction booklet accompanies every titler. Ship. Wgt. 4 lbs.

Save $11.55 on complete Famous Make 4-piece

8MM EDITING OUTFIT $9.95

A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?

Same outfit, but with deluxe rewinds with brakes $10.95.

Shipping Weight 6 lbs.

Metal 8mm Reels & Cans
200 ft. sets—6 for $2.98
400 ft. sets—5 for $2.98

Save 50% on Famous Make

8MM AUX. WIDEANGLE $6.95

Latest model, coated, fully color-corrected aux. lens screws right into your normal Wollensak, Elgeet, Nikor, Anate and Comat lens, more than doubles coverage! Is instantly removable for normal work. Requires no change in exposure or lens opening. *Shipping Cost 15c*

Combination special: Aux. Wideangle lens (as described), plus aux. focusing telephoto, a $44 value **$14.95**

Lowest Prices Ever! Portable, Crystal-Beaded

30x40 TRIPOD SCREEN $6.89

To help our supplier keep his factory going full blast during the "off-screen-season" summer months, we decided on a drastic reduction on most models for a few months. Prices are so low, however, that we can virtually guarantee they won't last—they can't. Same quality as before: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	6.89	10 lbs.
40"x40"	8.19	11 lbs.
37"x50"	9.64	14 lbs.
50"x50"	11.89	15 lbs.
52"x70"	20.95*	

Unique new packaging design permits use of container as handy, protective storage and carrying case.

Free with any tripod screen (please specify):
18 interesting 2x2 color slides or 8mm 100 foot or 16mm 50 foot Carmel-Hollywood Film.

**This screen is shipped by us Express (freight costs collect) within U.S.—other screens can be shipped Parcel Post or Express.*

The Biggest Buy in Bags!

TOPGRAIN JUMBO BAG $13.95

The famous maker of this superb gadget bag has set for it a list price 115% higher than our $13.95 price! Whether you own a 35mm or reflex camera with lots of accessories or a 4" x 5" press camera, this 10" x 12" x 5" pigskin dream bag will ideally suit your needs. Wrap-around zipper for easy accessibility, a roomy outside pocket, battery-case holder inside top, reinforced bottom, adjustable strap with shoulder pad—all these expensive bag features you thought you could never afford are yours for little more than the cost of a small, easily crowded bag. Shipping weight 4 lbs. *Other Leather Gadget Bags Available from $2.95 to $10.95*

Save $5.00 on with lens and case

SUNRAY ENLARGER $9.95

Compact, portable. For negative sizes 35mm to 2¼x3¼. Ideal for beginners. Complete with bulb, lens, negative holder, ready for use, yet instantly disassembled and stored in the handy carrying case. Reg. $14.95.
FREE: Test strip Maker to assure perfect exposure. A $1.95 value.
Shipping Weight 10 lbs.

For Color, For Black and White

Spiratone AUX. TELEPHOTO and Wideangle Lenses

HAVE PROVEN A MUST FOR 35mm

$29.95 Set of Telephoto and Wideangle lenses in double leather case, for any of the cameras listed.

$16.95 each lens

For these Cameras: Argus A2, A2F, C2, C3, C4, 21, Bantam, Bolsey B, B2, C, Contessa 35, Ikonta 35, Kine Exacta F:2.8, F:35 Kodak 35 (RF), Mercury II, Perfex, Polaroid Land, Pony 828, 135, Praktiflex f:2.9, 3.5; Retina I, II, Signet, Vito and most other 35 MM cameras.

New, uniformly low prices save you between $5.25 and $19.70 per lens!

Brand New Features Not Available Before

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.

All lenses furnished with either built-in or separate filterholders (saving you $1.25 or more per lens!)

Interchangeability of adapters, so that one lens may often be used on several different cameras.*

Scientifically designed means of attachment of auxiliary lens to camera—every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only—additional adapters are $1.25 each.

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

Wideangle Finder. Attachment for non-reflex 35MM and 828 cameras. **$1.95**

When ordering, be sure to state what camera and lens you have.

Shipping cost, for 1 lens 25c, for set of lenses 50c

FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photoflood*, type A, UV-16, UV-17 and skylight for use with Spiratone lenses.

Each filter $1.00

FREE 12 PAGE BOOKLET TELLS ALL ABOUT AUXILIARY LENSES, WRITE FOR IT!

***TAX REDUCTION SPECIAL FREE:** Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

FRESH, SAFETY, GUARANTEED

35mm IN METAL CARTRIDGES — ANSCO COLOR — RELOADS

KODACHROME 20 EXP. **$2.25** DAYLIGHT TYPE. Processing (w.o. mounting) included in cost. 5 for $10. postpaid

ANSCOCOLOR 20 EXP. **$1.50** DAYLIGHT OR TUNGSTEN TYPES. Types 225 or 234, same as factory packed spools. 8 for $10.50 postpaid

PLUS-X 20 EXP. **40¢** 36 exp. each 60c, 4 for $2. 6 for $2.

Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8, 25c

POLARIZING FILTER Series V **$2.49**

21.5mm, 25mm $2.00—Ser. VI $2.98—Ser. VII $3.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; Increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.

Formerly, you had to pay $6.75 for a Series VI $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button compartment cases at no additional cost.

Save up to 60% in
GIGANTIC SALE IN OPTICAL GLASS FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, ultra, PLUS 1 (20" to 38"), PLUS 2 (13" to 20"), PLUS 3 (10" x 13").

Shipping Cost for one to six filters 10c.

Ser. V ea. $1.00 **Ser. VI ea. $1.25** **Ser. VII ea. $1.50**

FREE: SPRING 1952 ISSUE OF KINE EXAKTA NEWS Exposure factors, field coverage of extension tubes. Diagram on angular coverage of accessory lenses. Write today for your copy.

Closeup Photography—Simplified, Inexpensive

CLOSEUP LENSES for Every Camera

Fit standard filterholders. Complete with simple-to-follow instructions.

PLUS 1 (20" to 38") for portraits, baby shots.
PLUS 2 (13" to 20") for head-and-shoulder shots, copying, child portraits, still lives, photographs of the television screen.
PLUS 3 (10" to 13") for copying old photographs, from books and magazines, for more or less extreme closeup work.
21.5mm 75c Series V $1.00
Series VI $1.25 VII $1.50
FREE WITH ORDER FOR ALL THREE LENSES: LEATHER FILTERPOUCH
Sh. Cost (for 1, 2, 3 lenses) 10c

Parallax-Correcting Close-Up Sets

REFLEX CAMERAS

PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. A SIMILAR IMPORTED SET FOR THE ROLLEIFLEX COSTS $28.00!

Lenses fit standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Ciroflex, Ikoflex $1.00; for Rollei bayonet f:3.5 $1.75; for Rollei bayonet f:2.8 $2.00; for Argoflex, Uniflex (setscrew) $1.40.
Shipping Cost, ea. set 10c

5 PIECE EXTENSION TUBE SET $7.95

German Made
For KINE-EXAKTA

Shipping Cost 20c

Indeed the biggest bargain ever offered in Kine Exakta Extension Tubes. Consisting of three metal tubes and two adapters, this precision-made set will please the meticulous Exakta owner, yet costs less than half as much as domestic sets, less than a third as much as other imported sets!

Other German sets of three metal EXTENSION TUBES

For Leica, Tower, Canon, Kardon	$5.95
For Contax II, III, Ita, Nikon	9.95
For Contax S	5.95
For Practica	5.95
For Praktiflex	5.95

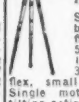
7-section

POCKET TRIPOD with Tilt-top **$7.99**

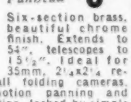
Folds down to 9" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 4 ft. sturdily support 35mm and light 2¼ x 2¼ and 2¼ x 3¼ cameras. Miniature tilt-top permits 90 degree tilt. Rubber tips, leg stops for added sturdiness. Weight: 13 oz.
Ship. Wt. 2 lbs.

TRIPOD of the MONTH

with Spiratone Panhead **$6.95**



Six-section brass, beautiful chrome finish. Extends to 54", telescopes to 15½". Ideal for 35mm, 2¼x2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double!



panhead alone $1.89

Shipping Weight 4 lbs.

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II slightly shopworn **$2.95**

This most popular of all self timers, in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95.
Delayed Action Timer, screws directly into cable release socket, with automatically recessing pin to prevent damage to shutter, fits most cameras
reg. $2.95—slightly shopworn **$1.95**
Shipping Cost 10c

CABLE RELEASES 4" 25c. 7" 35c. 10" 45c.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. *Items marked FREE must be requested at time of purchase!*

SPIRATONE

49 WEST 27th ST., NEW YORK 1, N. Y.
32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

Get complete VERSATILITY with Heiland STROBONARS®

STROBONAR IV

STROBONAR Photo of BARBARA OSTERMAN by PETER GOWLAND, illustrating use of Strobonar as fill-in light.

PETER GOWLAND finds a Heiland STROBONAR the perfect answer to his need for convenient, versatile lighting, indoors or out. Whatever your primary photographic interest—fast action, portraiture, commercial, news, or things in general—you'll find no other speedlight that matches a STROBONAR'S combination of brilliant light output, portability, and complete safety. Ask your dealer particularly about the new STROBONARS III and IV.

WRITE FOR FREE CATALOG

Heiland®

THE FINEST NAME IN FLASH

130 E. Fifth Ave., Denver, Colorado
New York, Chicago, Los Angeles, Kansas City, Atlanta.
In Canada: Arrow Films, Ltd., Toronto.

baths must be kept between 73 and 77F.

The most satisfying feature of the entire process is the feeling of control over the end-result that it gives you. True enough, *optimum quality* can be produced only from a Kodacolor negative that has been correctly exposed. However, the latitude of the process is great enough to produce a *presentable* transparency from a color negative that has been overexposed or underexposed by as much as two full stops. If the over-all color of the Ektacolor Print Film transparency doesn't seem quite right, you can add or subtract one or more of the CC filters in the light-path. If the image on the test strip is too dense, you can shorten the exposure; if it lacks density and color saturation, you can increase the exposure.

In a few cases, it may be impossible to get a good reproduction of the shadow colors of a subject in the final print film transparency—despite careful filter selection. This is the single major fault to be found in Fedor's method. A second shortcoming lies in the inherent graininess of the Kodacolor film. When you enlarge a 2¼-inch square Kodacolor negative to make a 4x5 Ektacolor transparency, very little grain will be apparent. As you go to 5x7, high-key subjects show some graininess. Eight-by-ten blowups are almost always disappointing—unless they are viewed at a fairly great distance.

In approaching Fedor's technique, you must realize that the Eastman Kodak Company does not sanction this use of their products either officially or unofficially. The fact that the materials do work together in their present form does not guarantee them against future changes which might make them incompatible. However, photographic progress is often the direct result of the willingness of craftsmen like Ferenz Fedor to take a chance—to explore the possibilities of available materials in an infinite number of combinations. It is quite possible that many readers of PHOTOGRAPHY may be able to enlarge and perhaps improve upon Fedor's method.

For example, the photographer with a selection of Ansco Plenacolor negatives or Agfacolor negatives on hand may find that they too make acceptable, perhaps superb, transparencies on Ektacolor Print Film. Possibly, the color quality may leave something to be desired, especially since the integral color-correcting mask that gives Kodacolor (and Ektacolor) negatives their over-all yellow-orange coloration is not employed in either of the two other processes. On the other hand, either or both of the other negatives may permit greater enlargement.

After watching Fedor go through this printing process, it is easy to be enthusiastic. Here at one and the same time is a combination of cost economy, more speed than most of us feel we can expect from color, professional-looking results, and the anticipation of painless and productive darkroom enterprise. And now that the whole story is down on paper for the pleasure and profit of PHOTOGRAPHY's readers, this reporter can think of nothing more delightful than going off on a Kodacolor binge.—

STOCK UP WITH DELTA'S *June Values!*

4x5 KODACHROME CUT FILM

Daylight Type

A once-in-a-lifetime value thanks to a fortunate purchase from U. S. Surplus! August, 1951 date. Fully Guaranteed

Pkge. of 10 sheets $4.95

4x5 Ektachrome "B", 10 sheets	$ 4.95
5x7 "Type B", 10 sheets	5.95
8x10 "Type B", 12 sheets	10.95

16MM—100 FT. KODAK FILM

32ASA—1952 Date Original Kodak Spooling

Never before has this genuine Kodak film been available at so low a price.

100-Roll only $3.69

3 for $10.50 — 6 for $19.95

48-Hr. Processing in our modern labs incl.

Hugo Meyer Cam-Coupled

RANGE FINDER

Simply installed for use on any Press type or foreign type camera with lenses of from 4" to 12" in focal length, sizes from 2¼"x3¼" to 5"x7" incl. Latest model, guaranteed, U. S. Surplus.

Reg. $32.50 — *New low price* **$18.95**

Brand New! All Metal!

11"x14" ENLARGING EASEL

Save almost 50%! Top quality materials with easy sliding masking arms which permit up to 11"x14" adjustment. Thousands of satisfied users. Fully guaranteed despite our low price.

$16.00 Value, now $5.95

(Shpg. Wt. 5 lbs.)

35MM FILM* 27½' ROLLS

In Original Factory Pack, Notched and Numbered for 36 Exposures

You get full color sensitivity with this Fine Grain Panchromatic 50W film. A fortunate purchase from U. S. Surplus permits us to offer this great value at our low, low price!

3 Cans (540 exposures) $1.25

6 for $2.25 — 12 for $4.25

35MM ANSCOLOR

Fully Guaranteed—Factory Fresh Stock—Daylight or Tungsten

Make beautiful color transparencies with your 35mm camera. Safety stock in reloaded cartridges for 20 exposures.

5 for $5.95

36-Exposure Cartridges each, $1.95 — 5 for $9.45 — $1.25 ea.

COLOR FILM IN BULK ROLLS

Tungsten Only

27½' makes 9-20's or 5-36's **$6.95**

100' makes 30-20's or 18-36's **24.50**

ENLARGING PAPER

Mfrs. Seconds

5x7 S W SM #1 2, 100's	$1.69
5x7 D W SM #1 2 3, 500's	7.95
6½x8½ D W SM #1, 500's	5.95

8x10—SINGLE WEIGHT

Glossy #3 4, 500's	17.50
Semi Matte #3 4, 100's	3.95
Semi Matte #1 2 3 4, 500's	17.50
11x14 S W Gl., #1 2 3 4, 250's	11.50
16x20 D W Gl., #4, 50's	8.95

8x10—DOUBLE WEIGHT

Glossy #1 2 3, 100's	4.95
Semi Matte #1 3 4, 500's	19.50
11x14 D W SM #3 4, 250's	18.50
POSTCARDS D W SM, #1, 2500's	21.50

ENLARGING PAPER in Rolls

U. S. Surplus Guaranteed

Kodak Bromide, S W glossy, Plasticized back for rapid processing.

7" x 125'—#1 2	ea.	$1.89
3 Rolls		5.50
20 rolls, 1 contrast		35.00
(Shpg. Wgt. 5 lbs. ea.)		
3¼"x200'—#2 3	ea.	1.65
2 Rolls same contrast		2.95
Special 8 Roll Ass't.		
4 each of #2 3		13.95
(Shpg. Wgt. 3 lbs. ea.)		
9½"x200'—#1 2	ea.	2.95
3 rolls		8.50
12 rolls (same contrast)		33.00
(shipping weight, 9 lbs. ea.)		

BUY 6—GET ONE FREE!!

8MM—16MM

MOVIE FILM

Movies at a cost of but pennies per scene!

	ea.	6 for
16mm x 100'—50W	$3.00	$17.95
8mm x 25'—50W	1.25	7.45
16mm 50' MAG-50W	2.75	16.45
16mm 50' MAG-100W	3.00	17.95

FULLY GUARANTEED

48-Hour Processing Included

EDWAL FILM DEVELOPER

"A TERRIFIC VALUE"

THERMOFINE, 1 qt. size package of 24 units $4.95

THERMOFINE-Replenisher, 12 for $2.49

MICROGRAIN, 1 qt.-size ... $2.95

8MM & 16MM

BULK FILM

Factory Fresh Reversal Stock

A real money-saving buy for the movie maker. Perfect stock. SPEED 50 ASA.

100' D L Spool	$2.49
400' Lab. Pack	8.75
800' Lab. Pack	15.00

NOTE: Processing facilities are available but NOT included with above film.

8MM

SUPER-XX

100ASA

Never before available in rolls to fit all standard Dbl. 8mm R. F. Cameras. 48-Hour Processing incl.

Price only $1.75

3 for $5.00 — 6 for $9.50

Slide File Boxes

Brand New! Each has room for 325 35mm slides. Made beautifully of fine wood. Offered at but a fraction of original cost! Stock up now for present and future needs.

6 for $1.98

12 for $3.95 — 24 for $7.50

CONTACT PAPER*

VELOX—SW GLOSSY

1-Gross Boxes	**2 for**
1⅞x2¾, F2	$ .89
2½x3½, F3	1.25
3x4, F2-3	1.69

*U. S. Surplus

8MM & 16MM

COLOR FILM

Daylight or Tungsten

Factory Fresh!

Money-Saving Special! Fully Guaranteed.

8mm x 25'	$2.75
16mm x 100'	7.50

Includes Processing

16MM MAGAZINES

Load your own Save Money

Empty magazines-perfect condition. Fits all standard cameras. Supplied with complete instructions.

12 for $8.00 each **75¢**

FILM for MAGAZINES*

50' rolls on cores—50 ASA

ea. 59c — 12 for $6.50

CLOSE-OUT SALE

ENLARGING PAPER

A "Never Again" Event

8x10 F-0 F-1	100's	$2.19
8x10 F-0 F-1 F-4	500's	9.95
8x10 EE-1	100's	2.95
8x10 EE-4	144's	3.25
8x10 EE-1	250's	6.75
10x10 EE-1 EE-4	144's	3.25
8x10 FF-1	500's	12.50
5x7 E-1	500's	4.95

F = S W Glossy FF = D W Glossy
E = S W Semi-matte EE = D W Semi-matte

FOR H-8 BOLEX OWNERS!

We offer you 100' rolls of FRESH 8mm Film, reversal, 50ASA, on spools to fit your camera. Fine Grain Panchromatic, fully guaranteed. 48-Hour processing included.

3 for $11.25 — **6 for $22.00** — $3.95 ea.

100' ROLLS COLOR FILM For Bolex H-8. Famous make. Daylight or Tungsten. Guaranteed.

3 for $23.50 — **6 for $45.00** — $7.95 ea.

48-Hr. Processing Incl.

2¼" x 3¼" FILM PACK

Save almost 50% on this FRESH DATED, guaranteed Fine Grain Ortho Film. Speed 40W Daylight. Perfect for every use. We can't list the name of the nationally known maker. Specially Priced!

3 for $2.50

6 for $4.50 — 12 for $8.50

2¼" x 3¼" CUT FILM

Fresh stock, full guaranteed Panchromatic Cut Film. 50 Weston, 24 sheets to package.

3 Pkgs. $2.49

6 for $4.50 — 12 for $8.50

35MM FILM*

IN CARTRIDGES. Super XX or Panatomic X, factory spooled for Army P-X's. In original foil wrappers. **10 for $2.50**

Gevaert MICROGRAIN, fine grain, 25ASA, or PANCHROMOSA, high speed, 50ASA. Original factory sealed boxes. **10 for $2.50**

36 Exposure CARTRIDGES. Kodak Panatomic-X. Original Kodak factory packing. **10 for $3.95**

ANSCO SUPREME or DUPONT SUPERIOR #2, 200 ft. Roll **$2.95**

Daylight Loader **$5.95**

Empty Cartridges, 12 for **$1.00**

FREE

NEGATIVE FILE (Holds 72 negatives) with Every **$1.00** Purchase!

2¼" x 3¼" PRESS CAMERA

All-metal construction; accommodates lenses from 4" to 4½". Features include a non-slip focusing knob and Hooded Ground Glass. A $5.00 VALUE!

Special Price Without Lens **$16.95**

Write for Booklet "BC"

616-116 Kodak Film* Plus-X, Panatomic-X Super* XX, Verichrome

Original Factory Tropical Packing

Our Price 12 for **$2.50**

9x12cm Camera Owners

SAVE MONEY!

2¼ x 3¼ F.P.A. to fit your camera—plus 3 fresh 2¼x3¼ film packs.

only **$4.25**

Regular $6.95 value!

IMPORTANT NOTICE—No C. O. D. shipments without 20% deposit. Please include postage, any excess returned. Orders without postage sent Express Collect.

DELTA PHOTO SUPPLY

OUR NEW ADDRESS
230 East 44th Street, Dept. P-53
New York 17, N.Y.
Cable Address—"DELTAFOTO"

GET ON THE BANDWAGON
LOADS OF FUN!
WITH
TDC

$69.50*

For 2x2 and 2¼x2¼ slides. 300 watt Streamliner in a Duo version blower cooled . . . 2¼x2¼ changer included . . . 5" f/3.5 coated anastigmat lens. 2x2 manual changer, $2.50 extra. Also accepts SELECTRON changers.
Streamliner 500 Duo—6" lens, 2¼x2¼ and 2x2 changers included..... $89.50*
SELECTRON-Semimatic changer, $12.50 extra.

NEW TDC PROJECT-OR-VIEW
Viewer and Projector . . . all in one!
$74.50*

A flick of the finger converts this TDC marvel from a projector (covering a full size screen) to a table viewer! 6¾"x6¾" viewing glass. Coated f/2.9 anastigmat projector lens, 150 watt lamp, convection cooled. Feed-through slide carrier takes all 2x2 slides.
Deluxe model . . . 200 watts, blower cooled, AC only..... $84.50*

*Federal excise tax included.

FREE SLIDE BOOKLET
Up-to-date guide written by Rus Arnold, APSA

THREE DIMENSION CO.
4555 W. Addison St., Chicago 41, Ill.
DEPT. P-6

Please rush me a FREE copy of your new booklet on slide photography and projection.

Name_____
Address_____
City_____ Zone____ State_____

Combat Photographers

(*Continued from page* 48)

negatives of several types and sizes, makes lantern slides, enlargements, and contact prints. There's a 46-hour section on color during which the students make color photographs outdoors by natural light and synchro-sunlight and indoors with single and multiple flash, and process their own 4x5 Ektachrome transparencies. The movie guys get no darkroom practice because combat motion picture men almost always ship their footage to large labs in rear areas or in the States. However, they do receive a 22-hour session in which they get a crack at editing and cutting, and a working knowledge of processing techniques.

The school is designed to turn out no ivory tower photographers; plenty of tough, practical experience is mixed with the classroom theory. Part of the training consists of shooting pictures under simulated combat conditions. I tagged along on some of these field trips and I'll gladly vouch for their realism and ruggedness. The trainees from Fort Monmouth travel to nearby Fort Dix where the 9th Infantry Division maintains a huge combat training area and conducts regular field exercises with live ammunition. The embryo combat photographers follow along with infantrymen as they fire M1's, bazookas, mortars, and charge over an assault course spotted at fifteen-foot intervals with exploding half-pound sacks of TNT!

A small percentage of Wacs are enrolled at the photo school. They get the same thorough training as the men and upon completion of the course will be assigned to the same duties—except actual front-line combat coverage. But they may go overseas where they work as darkroom technicians or shoot public relations, intelligence, and training pictures.

The aim always is to produce men who can spend "90 percent of their time *thinking* the picture and 10 percent *taking* the picture." A specialist in a particular branch or type of photography might feel that his field was not being adequately represented. But when you consider the vast amount of material in the Program of Instruction, and the very little time the Army gives to teach it, the course becomes impressive. To compensate for the scant three-month cycle, the faculty of GI and ex-GI cameramen makes a very great effort to get close to the students and answer individual question in extra-curricular photographic "bull sessions."

Joseph Mangiaracina, chief still instructor, explained that he was supposed to teach available light photography in a six-hour section on the miniature camera.

"You can understand," he said, "that we don't have time to go into details. We can't list formulas and explain all the theory involved. What we can do is say: 'Look—if you overdevelop or use strong developers you can get more emulsion speeds.' We try to leave a little note in the back of the student's mind that he can gain emulsion speed when he needs it. If a trainee is interested enough to come to me after class I'll give him all I know. But the idea is to stimulate the student to find out for himself."

One of the most important techniques emphasized in the course is guess focusing. In combat you rarely have time to focus with coupled rangefinders. Holding the camera up long enough to take a picture often is an act of heroism; fiddling with the focus can be downright foolish. For this reason the coupled rangefinders on the 4x5 press cameras are not coupled until the last week of training. Instead, the student is taught to use the hyperfocal distance system.

The hyperfocal distance is the near limit of the depth of field when the lens is focused on infinity. Naturally, there is a different hyperfocal distance for lenses of different focal lengths, and for each aperture of the same lens. What's worth knowing about hyperfocal distance is that if you focus on it everything from half that distance to infinity will be reasonably sharp. If you remember, Sgt. Ruplenas said that he kept his 127-mm lens stopped down to *f*/16 and set at 26 feet. It isn't a coincidence that 26 feet happens to be the hyperfocal distance for a 127-mm lens when stopped down to *f*/16. In this way he was sure that everything from 13 feet to infinity would be acceptably sharp. Of course, this system is not much good if you have to look up the distance on a table each time in order to use it. After a few weeks most of the trainees have it pretty well memorized. [*A table of hyperfocal distances is included with this article. You might find it handy to paste a copy of the table on the back of your camera.*—Ed.]

Exposure meters, in addition to being dangerous or impossible to use in combat, generally are not rugged enough to last long on a battlefield. Although the trainees do get familiarization with the Weston, GE, and DeJur meters, they are taught to judge exposure rather than rely upon the meter. It is impressed upon them that when things are quiet and safe, rangefinders and exposure meters are wonderful tools—but they just weren't designed for combat.

In the field nobody is around to tell the photographers what to photograph, although from time to time they are directed to document specific things of military importance. As Sgt. Poore remarked, "In combat you're really a free lance."

In addition to photographing troops in

What They Say—

The documentary photographer aims his camera at the real world to record truthfulness. At the same time, he must strive for form, to devise effective ways of organizing and using the material. For content and form are interrelated. The problems presented by content and form must be so developed that the result is fundamentally true to the realities of life as we know it. The chief problem is to find a form that adequately represents the reality.

—Paul Strand

IHAGEE
presents their 1952 model

Exakta VX

the 35-mm. single-lens reflex camera that will lead the photographic field for years to come

The Exakta "VX" is not only a camera, but an entire photographic technique.

Exakta Photography is THE method for the perfectionist — the professional and the discriminating amateur.

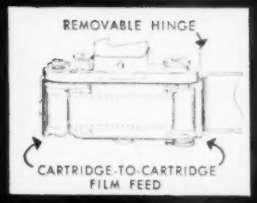
Exakta Photography is indispensable for dental, clinical, and every type of scientific work.

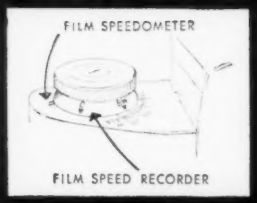
The world's most renowned lens, the Carl Zeiss Tessar, is redesigned so that the sharpness and color correction of the lens is improved to meet the requirements of the latest types of black-and-white and color film. At the same time, the speed is increased from f3.5 to f2.8, a remarkable achievement in lens design.

Now, see the Exakta "VX" with the new f2.8 Zeiss Tessar "T" Coated Lens with Pre-Set Diaphragm Control, priced at **$269.50 tax included.**

Exakta "VX" with f2.0 Zeiss Biotar "T" Coated Lens with Pre-Set Diaphragm Control is **$343.00 tax included.**

All Prices Are Fair Traded





PRE-SET DIAPHRAGM CONTROL—An entirely new series of unique Zeiss lenses are furnished with the Exakta "VX". They give you *full-light focusing* through the taking lens — even when the diaphragm must be stopped down to its smallest opening. You see what you're shooting in full brightness up to the instant you press the shutter release. A simple flick of the control ring and your lens instantly adjusts to the pre-set opening.

CARTRIDGE - TO - CARTRIDGE FILM FEED—Now you can wind exposed film directly into daylight cartridge take-up spool. No rewinding necessary, scratching of film is avoided, partially exposed film can be cut off and removed in daylight.

Note, too, the hinged removable back that lets you either open back on a hinge or remove it completely.

FILM SPEEDOMETER — Rotating speedometer shows that film is being correctly taken up after exposure.

FILM SPEED RECORDER — Reminds you what kind of film you have in the camera.

EXAKTA CAMERA COMPANY

46 West 29th Street, New York 1, N.Y.

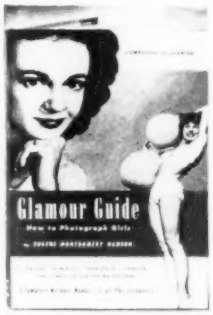
Exclusive Sales And Service Organization In The U.S.A.
For Ihagee Camera Works, Germany

THIS IS PHOTOGRAPHY

Here is an opportunity

to better your photography while sitting comfortably at home. Just select the titles which appeal to you and read them for TEN days at home. If they do not bring you direct help you may return them for full credit. Send check or money order we will pay postage—but you may have them COD if you prefer. In either case, the full money back guarantee applies. *Fill out the coupon now.*

GLAMOUR GUIDE



1 Sooner or later, every male who picks up a camera will look through the view finder and come face to face with a strikingly beautiful girl. Whether the arrangement was by chance or design, the results had better be good. The young lady might have difficulty understanding that the eye of the camera is more searching than the eye of the male.

This is the book to be followed for assurance that the print will be good. Pitfalls do exist, but the rewards that favor the successful photographer make worthwhile the study of techniques to overcome them. Whether it is the pose to suggest, or the lighting arrangement, or the make-up problems that stymie you an answer will be found on these pages. The text is arranged with no pretense to be a "textbook". It is highly readable discussion by one who has succeeded . . . and whom you can imitate.

By EUGENE M. HANSON $5

American Annual 1952

2 The 66th edition of this famous volume is a departure from the pattern set by any of its predecessors. Editorial content, layout, color, pictures—everything is new except the size of the book which remains the same for the benefit of the thousands of photographers the world over who add each year's edition to their library. The 1952 Annual is both a picture book and a reference book. Article titles are: Paul Strand; Photography of the Figure; Cocktail Party, A 4-page picture feature; Father Hubbard and his Camera; Portraiture with a Single Light; Pictures of the Year; Stereo Pendulum Patterns; Color Photographs—several pages in full color; Use of Space in Pictures; Photomicrography; Using a 16mm Movie Camera for Documentary Reproduction; Who's Who in Photography—an American Annual exclusive.

Paper $4—Cloth $5

Copying Technique

3 At some time in his career, every photographer is faced with the problem of copying (making a reproduction of an absolutely flat object) and finds for the first time that an apparently simple task is in reality a tricky one. It is probably this seeming simplicity that was responsible for the dearth of printed information prior to the production of this book. Since its publication, both the professional photographer with a great deal of work and the amateur with only an occasional need have found the directions they had been seeking. The equipment required, the preparation, the special infra-red and other techniques are all taken up with concise thoroughness by experts in the field. The current title, a completely new and up-to-date revision of previous editions.

By GEORGE B. WRIGHT $2

Photographic Facts and Formulas

4 If you had the time and the world's entire collection of photographic information at your disposal, it would take years to compile the information already available to you in this single volume. Photographic Facts and Formulas is the greatest time saver ever introduced to the serious photographer. Every formula that has proved its permanent worth has been entered. The entire field of photography has been canvassed periodically to give the reader a comprehensive survey of the most practical thought and development in photographic technique. Facts are presented in a manner to make them easily understood and available for your practical use. For more than forty years, this has been the number one reference for the darkroom.

By FRANKLIN I. JORDAN $5

● ACT TODAY! MAIL THIS HANDY COUPON

BOOK DEPARTMENT P-6-52
AMERICAN PHOTOGRAPHY, 136 EAST 57TH St., NEW YORK 22, N. Y.

Yes, rush me the book (s) I have circled below. I am glad to take advantage of your offer.

I enclose remittance _____. Send COD _____.

1 2 3 4

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

action, combat photographers constantly have to be on the alert for anything that might be of interest to Intelligence. In Korea early last summer an order was received calling for photographs of Red fox-holes, dug-outs, and bunkers. Each photograph had to contain in it some standard American item like an M-1 rifle, canteen, or pack of cigarettes so that the size of these positions could be estimated easily. The captions had to include location, type of terrain, and important construction details. The guys who made them like to think that they helped save many lives in later actions. This is what the school calls "Intelligence Photography, Enemy."

"Intelligence Photography, Friendly," includes photographing our own forces as they solve problems in the field, find new ways to use their equipment, and do anything else that might be of help to the Army in the field or war plants at home. This kind of work often is made into training aids and films for troops in the States or in other theaters. They enable raw recruits to get an idea of what they may face in the future.

The problems of combat still and motion picture cameramen are very similar. Both act as the link between the people back home and their men in the field, as well as to inform the Army itself. Their pictures, bearing the familiar credit line "Department of Defense Photograph," or "Signal Corps Photo," are seen daily in newspapers and magazines, and their movie footage often is seen in newsreels. These unsung soldiers of the camera don't mind remaining anonymous, but they blow their stacks when that official credit line is missing. They are profoundly grateful when they do get a personal credit line. [*Most photographs released by the Department of Defense now carry personal credit lines. It seems to us that newspapers and magazines would do well to recognize these men whose work—often front-page stuff—they receive free.* —ED.]

Captioning is one of the combat cameraman's most important jobs, aside from staying alive and getting the picture. It does no good to say "This is a GI going up a hill with a BAR." The Army wants to know what GI, what hill, what unit, when, how? Unless these questions are answered the film is a total loss from a military point of view. Because they don't process their own film in the combat area, motion picture men are trained to "slate" their footage with anything at hand. They'll do everything from scratching it in the earth to photographing a caption on wrapping paper. The still photographer fills out caption sheets, which are included with his negatives at the end of the day. A common practice in the field is to write the rough notes on film-pack tabs.

Most of the Korean vets at Fort Monmouth agreed that miniature cameras such as the Leica or Bolsey would be a lot easier to use in combat than heavy press cameras. They mentioned the 35-mm's compactness, huge film supply and tremendous depth of field as its primary advantages. I asked Ruplenas why the Army doesn't standardize on the 35-mm

SAVE WITH PENN

PENN PRICES ARE LOWER BECAUSE PENN PURCHASING POWER IS GREATER...PENN PASSES ON TO YOU THE SAVINGS OF VOLUME BUYING!

BRAND NEW - COMPLETE
GRAPHIC OUTFIT!

COMPLETE
$189.95

Pacemaker
4 x 5 CROWN GRAPHIC

- SCHNEIDER XENAR 135mm Coated f4.7 Lens
- FULL SYNCHRO (MX) Compur Rapid Shutter
- GRAFLOK Back with EKTALITE
- Kalart Coupled RANGEFINDER
- King Life Graphic FLASH UNIT
- Graphic CUT-FILM HOLDER

Camera alone (less lens and rangefinder) regularly priced at $126.40

PACEMAKER
4 x 5 SPEED GRAPHIC OUTFIT
Equipped as Above
Complete SALE Price **$214.95**
Camera alone (less lens and rangefinder) regularly priced at $170.45

NOTE: All Items Furnished in this Outfit are Absolutely BRAND NEW.

THE BRAND NEW!
DIAX I
35mm CAMERA

Reg. 55.00
SPECIAL
$44.95

The sensational new precision miniature embodying the latest features and the most advanced elements of design and German craftsmanship.

- Schneider XENAR f2.8 Coated Lens.
- FULLY SYNCHRONIZED (M-X) Compur Rapid Shutter.
- Helical Focusing Mount.
- Body Release with Double Exposure Prevention.
- Tropic-proof, satin chrome plated body.
- Uses standard 35mm film, Black & White and Color.

Leather Eveready Case $6.49
Flash Unit 7.69

BRAND NEW

GENUINE
DALITE SCREENS

CRYSTAL BEADED — PORTABLE TRIPOD

Size	Reg.	SALE Price
30 x 40	$13.75	$8.95
40 x 40	15.95	9.95
37 x 50	19.25	12.95
50 x 50	21.50	14.95

Brand New!
KINE EXAKTA II
35mm REFLEX CAMERA with "T" Coated BIOTAR f2 Lens and SYNCHRO FLASH Shutter

SPEEDS: 12 sec. to 1/1000th plus Delayed Action. Lens Interchangeability. Leather Eveready Case.

ONLY
$199.50
WITH LEATHER CASE

Lens Hood & Screw-in Filter Holder		$3.95
Tiffen Filters, Ser. VI	each	1.80
Famous Make Flash Unit		10.69
Extension Tube Set (3 tubes: 7, 15 and 30mm) with Camera and Lens Adapters		15.75
Microscope Adapter		12.50

USED LEICA BARGAINS
SOME LIKE NEW (LN)
ALL PERFECT AND GUARANTEED

LEICA Cameras
Supplied with Eveready Case

Leica A with ELMAR f3.5	$49.50
Leica C with ELMAR f3.5	59.50
Leica 3A with SUMMAR f2	139.50
Leica 3C with Coated ELMAR f3.5	149.50
Leica 3C with SUMMITAR f2	179.50
Leica 3C with Coated SUMMITAR f2	199.50
Leica 3C with XENON f1.5	239.50

LEICA Lenses and Accessories

IMARECT Universal Viewfinder (LN)	29.50
35mm ELMAR W.A. f3.5	49.50
35mm SUMMARON W.A. Coated f3.5 (LN)	79.50
50mm SUMMARIT Coated f1.5 (LN)	179.50
50mm SUMMITAR Coated f2. (LN)	109.50
85mm SUMMAREX Coated f1.5 (LN)	319.50
85mm SONNAR Coated f2. Cpld. for Leica (LN)	129.50
90mm ELMAR Coated f4. Black Mount	59.50
90mm ELMAR Coated f4. Chrome Ltwght. (LN)	79.50
127mm LEITZ-WOLLENSAK Ctd. f4.5 (LN)	79.50
135mm HEKTOR Coated f4.5 Black Mount	79.50
135mm HEKTOR Coated f4.5 Chrome Ltwght. (LN)	124.50

USED CONTAX BARGAINS
ALL CHROME, LIKE NEW (LN) AND GUARANTEED

CONTAX Cameras — Latest Model
Contax IIA

with "T" Coated f2. Opton SONNAR	$269.50
with Coated SONNAR f2.	234.50
with "T" Coated f1.5 Opton SONNAR	319.50
with Coated f1.5 SONNAR	285.00

CONTAX Lenses
"T" Coated and Lightweight

35mm BIOGON W.A. f2.8	99.50
85mm SONNAR f2.	129.50
135mm SONNAR f4.	99.50

Latest Model! Brand New
SIXTUS II
EXPOSURE METER

Reg. $22.50
SPECIAL **$12.95**
WITH LEATHER CASE

The newest German-made meter. Light — compact — easy one hand operation. Permits readings, for any aperature, at a glance. Features the 'Extra-Sensitivity Button', which enables quick, direct readings under the most adverse light conditions. Supplied with handy Leather Case and complete Instructions.

USED BINOCULAR BARGAINS
ALL PERFECT AND GUARANTEED
ALL FEDERAL TAXES INCLUDED

LEITZ 8x30 Binuxit CF	$99.50
ZEISS 7x50 Binoctar IF	75.00
ZEISS 6x30 Silvarnar IF	75.00
ZEISS 8x30 CF	99.50
ZEISS 6x30 IF	59.50
HENSOLDT 7x56 Dialyt IF	129.50
HENSOLDT 7x56 Dialyt CF	139.50
SARD 7x50 IF	75.00
H & R 8x30 CF	49.50
H & R 10x56 CF	79.50
WOLLENSAK 8x30 CF	65.00
BAUSCH & Lomb 6x30 IF	59.50
BAUSCH & Lomb 6x30 IF	39.50
UNIVERSAL 6x30 IF	49.50

CF=Central Focus IF=Individual Focus

15 Day Trial with Full Money Back Guarantee! One Year FREE Service!

All items offered subject to prior sale. Please estimate and add shipping and insurance costs. We'll refund every penny not used. If you prefer C.O.D., please send 10% deposit with order. Prices are subject to change without notice.

BRAND NEW
COATED LENSES *

FOR ALL MODEL KINE EXAKTA CAMERAS

SCHNEIDER	List Price	Special
135mm f4.5 Xenar	$58.95	$47.15
135mm f3.5 Xenar	79.95	63.95
150mm f5.5 TeleXenar	55.75	44.60
180mm f5.5 Tele-Xenar	82.75	66.20
180mm f4.5 Tele-Xenar	100.00	79.50

SCHNEIDER	List Price	Special
240mm f5.5 Tele-Xenar	$115.70	$92.50
240mm f4.5 Tele-Xenar	136.15	108.90
300mm f5.5 Tele-Xenar	124.85	99.85
360mm f5.5 Tele-Xenar	140.70	112.50

ZEISS 135mm f4. Triotar 59.50
HUGO-MEYER 40mm f4.5 Wide Angle 59.50

* Supplied with Lens and End Caps

PENN CAMERA, Dept. P552, 126 W. 32nd St., New York 1, N. Y.

Please send me the following.....

NAME.....
ADDRESS.....
CITY..... ZONE..... STATE.....

Check ☐ Money-order C.O.D. 10% Deposit Enclosed ☐

NOTE: Please estimate and add shipping charges.

"FAMOUS FOR FAIRNESS"

PENN CAMERA
LOngacre 4-2230
126 West 32nd Street
New York 1, N. Y.

The REVOLUTIONARY NEW

Tiffen Select-A FILTER SAFE

With the amazing exclusive new Button Control . . . enables you to select instantaneously, with a light press of a button, exactly the filter needed. No digging, no straining.

Molded Strap-Loop permits case to be carried on camera or gadget bag strap. Small enough to be carried in your pocket.

Positive cover locking . . . opens and shuts securely in a jiffy.

Plus

- Each Filter Held Securely by Tension Springs
- Filters Kept Apart by Molded Grooves
- Filters Can't Scratch Rub or Rattle
- All Filters Visible, Eliminates Mistakes
- Durable, Transparent Plastic Case

HOLDS *6 Filters Lens Shade Adapter Ring*

Small, Compact, Easy to Carry.

SERIES #5 (3⅞"x1¾"x2¼") $2.50

SERIES #6 (4½"x1¾"x2½") $2.75

BE FILTER SAFE . . . NOT SORRY

At Your Dealer

Tiffen FILTERS, LENS SHADES, ADAPTER RINGS

NO CAMERA MADE THAT WE CANNOT FIT!

FREE—*Write for new Tiffen Catalog*

Tiffen MANUFACTURING Corporation

617-621 SACKETT ST.—BROOKLYN 17, N.Y.

camera for combat and he told me this:

"We have to use 4x5," he said. "Sure it's heavier, has less depth of field, and you can't carry as much film. But you have to use it because of the abuse which negatives receive in a combat zone. On top of that, films constantly are being yanked out of the files to make extra prints. Thirty-five-mm strips are difficult to caption, hard to file, require kid-glove processing, and don't stand up as well as 4x5 film. Once in a while we have to make super-sharp negatives for tremendous blow-ups; then 4x5 will give a hell of a lot sharper negative."

Cpl. Yurkiw, who spent eleven months with the 2nd Infantry's 23rd Regiment, remembers getting good results from 4x5 negatives developed for 10 seconds in D-76 that must have been hotter than 100-F. The army has tropical developers, of course, but when they're not available a combat photographer is expected to improvise with whatever he has on hand.

Front-line processing is done in the remarkable PH-392 photo darkroom tent. This unit consists of four boxes about three feet long and a foot and a half high. Out of the first box, which also doubles as a water tank, comes the tent with poles, ropes and pegs. The second contains canvas trays and a stool, each built around wire frames, and an ingenious generator which also cools the tent in summer and warms it in the winter. The third and fourth boxes contain everything

HOW TO USE HYPERFOCAL DISTANCE

Take a tip from combat photographers and pre-set your camera at hyperfocal distances when you need to shoot fast without stopping to focus. If you prefocus on a hyperfocal distance (which varies with focal length of lens and stop opening used) you'll get a depth of field that covers everything from half that distance to infinity. Thus you'll be assured that all objects except extremely close ones will be in reasonably sharp focus.

If the hyperfocal distances of your lens aren't listed in our chart or included in your camera instruction booklet, here is a simple way to figure them (good only for lenses with a focal length not longer than 10 inches).

$$\text{The hyperfocal distance (in feet)} = \frac{1000 \times \text{the focal length (in inches)}}{\text{the number of the } f \text{ stop in question} \times 12}$$

This formula and the following chart are based on a circle of confusion equal to 1/1000 of the focal length in question. The photographs of simulated combat conditions at Ft. Dix all were made with a 50-mm lens stopped down to f/11 and set at 15 feet, the hyperfocal distance for that stop according to our formula. Most of the shots retained satisfactory sharpness when blown up ten diameters or greater. But for more critical work or bigger enlargements, substitute 1500 or 2000 in the numerator of the formula.

Hyperfocal Distances in Feet

for a 50-mm lens (35-mm cameras)						
f/2	f/2.8	f/4	f/5.6	f/8	f/11	f/16
83	59	42	30	21	15	10
for a 75-mm lens (2¼x2¼ reflex cameras)						
f/3.5	f/4	f/5.6	f/8	f/11	f/16	f/22
71	62	45	31	23	16	11
for a 100-mm lens (2¼x3¼ roll-film cameras)						
f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/32
74	59	42	30	21	15	10
for a 127-mm lens (3¼x4¼ press cameras)						
f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/32
93	74	52	38	26	19	13
for a 150-mm lens (4x5 press cameras)						
f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/32
111	89	62	46	31	23	16

The above lenses are commonly found on the types of cameras mentioned.

Camera $99.50 Flash $10.00 Case $7.50

America's most distinguished 35mm camera

argus c-four

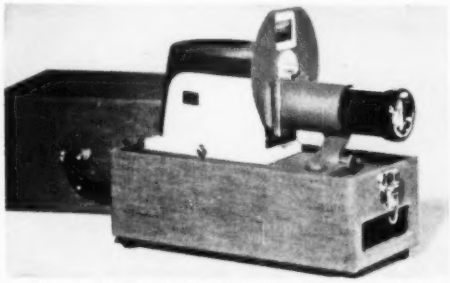
No other camera combines such amazing ease of operation with this exclusive array of precision features!

Ultra-fast f:2.8 Cintar coated lens—*a truly great lens*—to give you beautifully defined pictures in *color* and black-and-white—even in failing light!

Combined rangefinder and viewfinder—to give you an in-focus "picture-window" view—even if you wear glasses!

Most accurate shutter mechanism built . . . 1/10 to 1/200 second. Built-in flash synchronizer.

See the versatile Argus C4—at your Argus dealer!



For fullest enjoyment of color slides—ARGUS PBB 200 projector. Triple condensing optical system beams up to 35% more light on the screen. Four-inch lens gives 32" x 48" true-color image at 12 feet. Silent blower keeps valuable slides cool, protects them—always! Many other exciting features—an unmatched value at $49.50.

© 1952 Argus Cameras, Inc., Ann Arbor, Mich. All prices include Federal Excise Tax where applicable, and are subject to change without notice.

argus

—world's largest manufacturer of 35mm cameras

The Cincinnati Post

CINCINNATI.

Cincinnati Appeals Gas Freeze Order

The city of Cincinnati asked the Ohio Supreme Court in Columbus Friday to reverse the Public Utilities Commission in its ninth gas freeze order. Cincinnati appealed a decision in which the PUCO refused to hold a rehearing on its gas freeze order of last Dec. 13. The order provided that the Cincinnati Gas & Electric Co., along with all other major Ohio gas companies except one, were not allowed to take on any new customers who wanted to heat their homes by gas.

Cincinnati claimed the order was discriminatory because it did not extend the gas freeze to the East

our grub hadn't run out," he said Friday. "But the dogs began to get awful hungry.

"Baby caught a mouse just before two policemen rowed to the house to get us."

He said he shot a rabbit Wednesday night, cooked it on an oil stove, and shared it with his three pets. Then he began to worry about not having food.

"I BEGAN FLASHING the house lights off and on until somebody noticed it and called police," he said. "They had to

Flood Victim Isn't Washed Up With Pets

Sixteen-year-old Clifford Griffith was happy to be on dry land Friday but he was worried about Baby, his pet cat, and his two dogs, Skipper and Crocket.

Clifford and his pets were rescued late Thursday from their marooned farm home at the junction of the flooding Little Miami and Ohio rivers. Clifford found temporary shelter but there wasn't room for the pets. He's worried that the pets won't be able to roam around much in their cages at the SPCA.

The husky youth and his parents, Mr. and Mrs. Willard Griffith, are caretakers for the Mt. Adams Good Fellowship club. It is located on the river bank about a quarter of a mile off Kellogg road.

When flood waters began to back into a valley in front of the Griffith home, the parents took their four daughters to temporary quarters at 134 E. Clifton avenue. Clifford stayed in the farmhouse so he could be with his pets and also guard the property from looters.

"I'd still be in the house

AT WORK

Bob Stigers

SHOOTS THIS

AT HOME HE SHOOTS THIS

ON BOTH HE USES WESTINGHOUSE FLASH BULBS

Fast, exciting pictures . . . tense, dramatic pictures . . . warm, appealing pictures . . . Bob Stigers takes them all. For as Staff Photographer of the *Cincinnati Post*, his assignments are as varied as the weather.

A technical perfectionist, Stigers backs up his professional skill with the best available equipment, including Westinghouse Flash Bulbs. He knows that for full technical control and dependability, Westinghouse Flash Bulbs are unbeatable. Buy a carton next time you need flash bulbs. They're unsurpassed!

Lamp Division, Westinghouse Electric Corp., Bloomfield, N. J.

Defense needs have limited the use of tin in the contact point of all flash bulbs. Before using, scrape on sole of shoe or on cloth.

YOU CAN BE SURE . . . IF IT'S

Westinghouse

Again Westinghouse Makes History!

Complete coverage of Presidential Campaign from conventions to election over CBS television and radio.

required for developing film and making prints—from a thermometer to an Omega D II enlarger which the Army insists is a "PH-129."

If he's a still man the combat photographer will carry a Speed Graphic, a couple of film packs, and half a dozen or so holders. Some men carry extra boxes of sheet film and use a small changing bag to reload in the field. Movie men usually prefer the single lens 35-mm Eyemo with either a 35- or 50-mm lens. they'll usually take about six 100-foot loads of film with him. This is plenty for a hard day's work.

In my visit to the photo school I noticed that almost all the cameras were equipped with lenses of relatively short focal lengths. The 35-mm still and motion picture cameras had 35- or 50-mm lenses, and the Graphics all had the slightly wide 127-mm Kodak Ektars. This, it was explained, is because photographs made from far away with either a normal or a telephoto lens tend to have flat perspective because the distances between objects are made to appear less than they really are. Our guys are close enough to the enemy without needing optical aid to make it appear that they are on top of them. Such faked photographs might be dramatic from a news or propaganda point of view, but they would be of little use to field commanders. Any soldier could tell that they were phony.

Lee Larew, an ex-GI who was a combat cameraman in World War II and is now the chief instructor of the school's motion picture section, had this to say about long lenses:

"Sometimes guys who are beat up and feel like hell don't like having their pictures taken. They don't want their folks to see them that way. But that's your job. That stuff is history. You slap a long lens on your camera and stand off at a distance so that you're not too obvious. That way you get the picture without hurting feelings. But when you're photographing combat you have to *be* in combat—you can't play it safe from a hilltop behind the lines with a big telephoto lens."

The Photo School has two mentors: the Squier Laboratory where new tools and techniques are developed, and the battlefield where they are tested. Although the labs are only a short walk from the school, and the battlefield is presently on the other side of the globe, new ideas originating in the field are worked into the program of instruction with surprising speed.

When front-line commanders found that normal Air Force reconnaissance often was unable to cover adequately specific objectives they began sending combat photographers up in helicopters and little artillery spotting planes. Some of these photographers were lucky enough to have K-20 aerial cameras, but most had to use their trusty Graphics. So that the trainees of today will better be able to meet this problem should it arise in future actions, they now get ten hours of instruction in aerial photography and are given an air-borne assignment in the twelfth week of their course.

Few of the new gadgets from the Squier Labs are in general use as yet. The stabilized one-solution developing and fixing process, xerographic photography, and a new 70-mm camera were not being taught at the time I visited the school, but it was expected that they soon would be added to the course.

One lieutenant thinks a combat photographer is "a soldier with a camera who should have a good pair of running legs." Like any other soldier in war he has a tough, dangerous, dirty, generally unglamorous job—but like most other GI's he also has a sense of humor. Take the trainee who was being bounced around in a speeding vehicle on the rutted roads of the Ft. Dix training area. Clutching at his badly shaken camera, he swore:

"Dammit, that last bump jarred the emulsion, and all my pictures are out of focus!"—

What are Your Chances for Becoming a Combat Photographer?

IF YOU'RE going to swap civvies for khaki in the near future you might be interested to know how the army picks its cameramen.

At the reception center you get a preliminary interview to discover your background and special skills. A second interview is held during basic training, at which time you should describe your photographic experience and ability in detail. Also at this time you should make a specific request for photographic training. To qualify for school you need a score of 90 or better on the AGCT (Army General Classification Test), but most high school graduates should have little trouble making the grade. If school quotas are filled at the end of your basic training, you will be assigned to a division or unit as a basic soldier.

After assignment you may again apply, through proper channels, for photographic training. Your Personal Affairs Officer or First Sergeant will help you with this request. Then you may be assigned to photography as requirements for additional cameramen arise.

Photographic skill and experience are important, but your chances depend a great deal on the need for cameramen at the time you apply. Photography is a popular subject and many young men want to get into it. Consequently, the quotas often are filled. But in cases where an inductee cannot be assigned to photography he may be trained for a job where interviews, and intelligence and aptitude tests indicate he can use a secondary skill. Contrary to what your big brother may have told you, the Army *does* try to place the right man in the right job.

QUALITY at a PRICE!

NEW

ILOCA

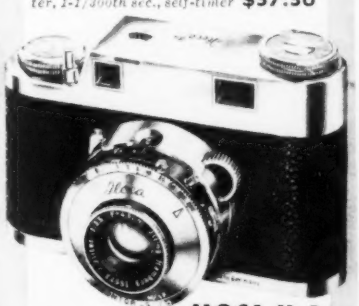
35mm CAMERAS

Introducing an entirely new shutter — flash synchronized for ALL Bulbs... ALL speeds!

ILOCA I-A

A wonderfully compact camera that yields razor sharp black and white enlargements or brilliant color transparencies. High illumination "violet-brown" coated F/2.9 Ilitar lens in flash synchronized Vario II shutter with speeds to 1/200th seconds. Shutter release on camera body; double exposure preventative; automatic exposure counter. Precision, all metal construction, beautifully finished, and only..... $44.00

with new Prontor VS shutter, 1-1/300th sec., self-timer $57.50



ILOCA II-A

Compare with cameras at twice the price! Coupled range finder with single window for viewing and focusing; high speed "violet-brown" coated F/3.5 Ilitar anastigmat for superb black and white or color. Newly designed, super-accurate Prontor VS shutter with speeds from 1 second to 1/300th, built-in self timer and flash synchronized for *all* bulbs at *all* speeds. Shutter release on camera body; automatic exposure counter, double exposure preventative. All metal body. An amazing value in a high precision miniature at only $87.00

For further information and name of nearest dealer write Dept. L-5

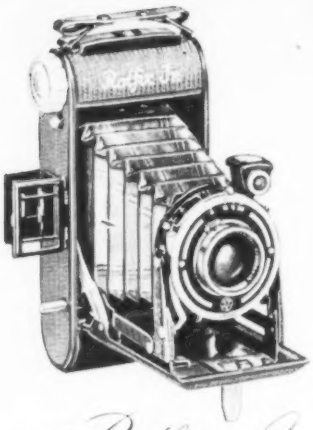
EERCONA CAMERA CORP.

527 Fifth Ave., New York 17, N. Y.

See The New

ILOCA STEREO II CAMERA

Only $125. At Your Dealer Now!



Rolfix Jr.

$17.95 with f/4.5 lens

Now on sale at lowest price ever! Precision-made by fine West German craftsmen. Imported and sold by Wards exclusively—in big quantities that make this low price possible.

Fast f/4.5 coated Schneider anastigmat lens focuses from 3½ ft. Vario flash synchronized shutter has 3 speeds to 1/200, plus bulb. Cable release socket, body release, and tripod sockets for blur-free shooting. Two accurate viewfinders for convenient framing from any angle. Makes eight 2¼ by 3¼ or twelve 2¼ by 2¼-in. shots to roll of 120 film. Sale ends August 15. Add 25¢ for Postage. 67 CK 164 L—Sale Price....$17.95

FREE...Wards 1952
Photographic Catalog

The Rolfix Jr. is only one of the 1800 items in Wards 1952 Photographic Catalog. More than 100 pages of still and movie needs plus a wealth of hints for better pictures. If you don't have this fine book already, fill out the coupon and mail it today.

Montgomery Ward

Chicago • Albany • Baltimore • Denver
Ft. Worth • Kansas City • Oakland
Portland, Ore. • St. Paul

MONTGOMERY WARD, Dept. HPP6-2
Please rush me your 1952 Photographic Catalog.

Name ..... (PRINT plainly)
Street Address
or Route and Box No. .....

Post Office ..... State .....

new books

WITHOUT ASSIGNMENT by Howard Byrne. Published by Pellegrini and Cudahy, Publishers, New York, N. Y. Cloth bound, 5x8, illustrated in color and black-and-white, 198 pages, $3.95.

This is a valuable book for anyone who wants to free lance in photography, either part time or as a full-time career. Howard Byrne, who's done quite a bit of freelancing himself, focuses on the photographer as a human being rather than on photographic technique or equipment. He gives some accurate, down-to-earth advice on what editors want, what a successful free lance must know, and how to go about training for this highly competitive profession.

There are chapters on "Searching for Ideas," "Handling Text," "Traveling with Your Camera," "Hunting Covers," "Marketing Your Pictures," and other practical topics, all written in crisp journalese that makes good reading as well as good sense. Byrne illustrates his points with pictures in color and black-and-white from his files of past assignments. At the end of the book he includes "Jottings on Jobs"—a collection of specific how-to-do-it suggestions for a variety of subjects.

BALLET PORTRAITS by Maurice Seymour. Published by Pellegrini and Cudahy, Publishers, New York, N. Y. Cloth bound, 9x12, illustrated, 165 pages, $10.

Maurice Seymour, a well-known photographer of the dance, presents a collection of 145 action shots and portraits. His subjects: seventy leading dancers of the Sadlers' Wells troup, the Ballet Russe of Monte Carlo, the New York City Ballet, and other groups. Ballet enthusiasts should find this a rewarding book; photographers may be interested in Seymour's skillful handling of a difficult subject.

THE RECORDING AND REPRODUCTION OF SOUND (Second Edition) by Oliver Read. Published by Howard W. Sams & Co., Indianapolis, Ind. Cloth bound, 6x9, illustrated, 790 pages, $7.95.

This revised and greatly enlarged edition of Dr. Read's book contains helpful information for movie fans who want to add sound to their films. The entire field of audio is covered in thorough-going detail. Chapter 3 discusses the basic theory and practice of recording and reproducing a magnetically-coated sound track with motion picture film. Chapter 13 provides information about several different models of magnetic film recorders.

PRIZE WINNING PHOTOGRAPHY by Andrew Hecht. Published by Fawcett Publications, Greenwich, Conn. Paper bound, 6½x 9½, illustrated, 144 pages, $.75.

Prize Winning Photography is a picture booklet with a how-to-do-it twist. It includes illustrations and brief articles on pet photography, action, portraiture, shooting in the rain, and 19 other topics designed to help amateurs make prize-winning pictures.

FILM WORLD: *Film and Industry Directory, 1951-52*, edited by Harry C. Simonson. Published by C. J. Ver Halen, Jr., Hollywood, Calif. Cloth bound, 6x9, 624 pages, $7.50.

The third edition of this valuable source book for the audio-visual industry has been completely revised and brought up to date. In it are listed film information centers, manufacturers, distributors, producers, and more than 15,000 available sound and silent films with a brief description of each. The films are arranged according to subject matter under the three main headings of "Entertainment," "Religious," and "Educational."

Love Story

(*Continued from page* 42)

that were in his overcoat pocket. But when he saw this little drama begin to unfold he knew the time to catch it was now or never.

Earlier in the evening he had opened his f/2 Sonnar lens all the way. Now it was a simple matter to set the shutter ring at the 1/10-second mark and shoot. In a few seconds it was all over.

Another thing Wyn might have done was move in closer to his subjects. This would have given a bigger, more easily enlarged image just as using the lens shade might have prevented stray light from causing glare and using the meter might have provided a better exposed negative. But desirable as any of these things may be, they are not worth losing the picture for, says Mr. Moroz.

Realizing that his negatives were quite underexposed, he relied on D-76-F (D-76 with ten times the usual amount of Kodalk) to give him a printable density. Developing by inspection with a green No. 3 safelight filter, he pushed the film for 11 minutes (long for D-76-F with which the normal development time is somewhere in the neighborhood of seven minutes).

Here's what Wynn has to say about candid shooting:

"Play for the accident. Train yourself to be ready for the unexpected. Don't hesitate to take a picture just because everything isn't just so. It's possible to correct for an awful lot in developing and printing. And, as you gain experience, you'll have less and less to correct for in your negatives.

"Films have enough latitude (especially if you develop by inspection) so that it's possible to use one general over-all exposure to cover a lot of situations and get away with it. I always try to pick an exposure that will get me enough of the dark areas without blocking up the light ones. Once it's set I feel I'm ready for anything.

"Another good idea is to keep the camera pre-focused on some recognizable distance. I keep mine at 10 feet. Then I'm able to start focusing immediately, almost without thinking.

"Above all, shoot fast and shoot often. Don't worry about beautiful print quality. That will come later. If you waste a little film trying to achieve something worth-while, what of it? Isn't it better to waste a few rolls of film than to make dull pictures?"—

35mm FILM

For Kodak, Argus, Leica and Other Cameras

AVAILABLE IN ANY OF THE FOLLOWING TYPES

ANSCO: Fino-pan, ultra speed & supreme

KODAK: Plus x, super xx, & background x

100 foot roll	$1.40
100 foot roll, notched	1.65
200 foot roll	2.40
200 foot roll, notched	2.60
400 foot roll	4.75
400 foot roll, notched	5.25

the notched film has the proper tongued cut-out at every 36 exposure with extra film allowed for loading cartridge or threading camera. ALL FILM SUPPLIED IN METAL CANS.

Ship. wt., 100 ft. 2 lbs.; 200 ft. 2 lbs.; 400 ft. 3 lbs.

IT'S CHEAPER WHEN YOU BUY 10, 20, 30, 50, 100 ROLLS

MONEY BACK GUARANTEE

ON EACH ROLL OF FILM YOU SAVE UP TO 39¢!

PURCHASE YOUR ROLL FILM BY MAIL ORDER . . .

NATIONALLY KNOWN **KRYPTAR** FILM IS FULLY GUARANTEED

- FINE GRAIN FILM
- WESTON 40 RATING

Famous KRYPTAR film is manufactured by one of the leading photographic firms in the U. S. Each roll of KRYPTAR film fully guaranteed — late 1953 dating.

Ship. wt. (10 rolls) 1 lb.

$1.95 FOR 10 ROLLS

20 rolls	$ 3.75
30 rolls	$ 5.50
50 rolls	$ 8.75
100 rolls	$16.50

NEW 8mm 200' EMPTY REELS

Made of sturdy steel, gray finish

5 for $1.00 *Ship. wt. (4 reels) 1 lb.*

KODAK AERO BROMIDE ENLARGING PAPER

A special close-out at a fraction of the original cost.

SW #1, #2 in hermetically sealed cans 9⅜"x200' makes approximately 250, 8x10 enlargements.

$2.95* each — weight 10 lbs. — 3 rolls $8.50* — 12 rolls $34.20**

Ship. wt. (12 rolls) 115 lbs.

SW #1, #2, in hermetically sealed cans 7"x125' 3 rolls $5.50* — 20 rolls, $37.40**

Ship. wt. (20 rolls) 100 lbs.

SW #1, #2 3⅜"x200' $1.65* ea. — 2 rolls, $2.95**

Ship. wt. (1 roll) 2 lbs.

*Assortment of contrast, indicate your choice.
**Only 1 contrast, indicate your choice.

35mm ANSCO COLOR DAYLIGHT

20 EXPOSURE RELOADS

$1.10 EACH — 5 for $5.00

Ship. wt. (5 rolls) 1 lb.

FACTORY FRESH FULLY GUARANTEED

ANSCO A-47, 3½ GAL. SIZE FILM DEVELOPER
80% off regular price. minimum order: 2, 3½-gal. containers. **our price 50¢ ea.**

BULK FILM

AVAILABLE in 8mm DOUBLE, 16mm SILENT, and 16mm SOUND.

Type of film	50 ft.	100 ft.	400 ft.
Weston 50-32 for outdoor and indoor use, fully panchromatic	45¢	90¢	$3.60

Ship. wt. (400 ft.) 2 lbs.

35mm BLACK & WHITE, 36 EXPOSURE CARTRIDGES, PANCHROMATIC, GUARANTEED FRESH! *Ship. wt. (4 rolls) 1 lb.*
4 for $1.00 — **12 for $2.75**

THIS ROLL OF MOVIE FILM FREE

MONEY BACK GUARANTEE

ONE ROLL OF BLACK AND WHITE MOVIE FILM GIVEN FREE WITH EACH ORDER OF 6 ROLLS

- TREMENDOUS CLEARANCE SALE
- ALL FILM FULLY GUARANTEED
- COLOR FILM AT THE PRICE OF BLACK & WHITE

Film manufactured by nationally known firm. All film is GUARANTEED. Late 1953 dating. Price of film includes FREE processing and return postage.

	COLOR	B & W Weston 50
8mm roll, 25 ft. double Ship. wt. (6 rolls) 2 lbs.	$2.75	$1.25
16mm roll, 100 ft. Ship. wt. (6 rolls) 4 lbs.	7.50	3.00
16mm mag., 50 ft. Ship. wt. (6 rolls) 5 lbs.	4.95	2.75

16mm BELL & HOWELL SOUND PROJECTORS

UTILITY MODEL—750 WATT BULB

Consists of 2 cases complete with 12" speaker, cable, lamps, lens, amplifier—ready to operate—like new condition.

Brown simulated alligator leatherette cases, unmarked and unscratched—limited amount available—order immediately while supply lasts.

Shipped collect by railway express. . . **$195** Complete

Ansco COLOR PRINTON

3¼" x 50 Ft.

Ship. wt. 2 lbs. **$7.50** Save by buying Printon in Bulk

PANCHROMATIC ROLL FILM

SIZES #616, #116 A.S.A. 50

U. S. Government Surplus—Fully Guaranteed. We purchased at an unusually low price ½ million rolls, manufactured by a world-famous film manufacturer. Reg. 60c per roll.

OUR PRICE, 20 ROLLS $3.00

Ship. wt. (20 rolls) 3 lbs.

MAILING INSTRUCTIONS. *To save C.O.D. charges on all mail orders, remit by check, cash, M.O. 20% deposit must be remitted with all C.O.D.'s. Add postage to remittance. Excess postage will be returned. Orders without postage will be sent collect.*

RUSH YOUR ORDER TODAY . . . $AVE DOLLARS!

EIGHT-SIXTEEN FILMS, 243 WEST 55th STREET, N. Y. 19, N. Y.

how **not** to edit movies

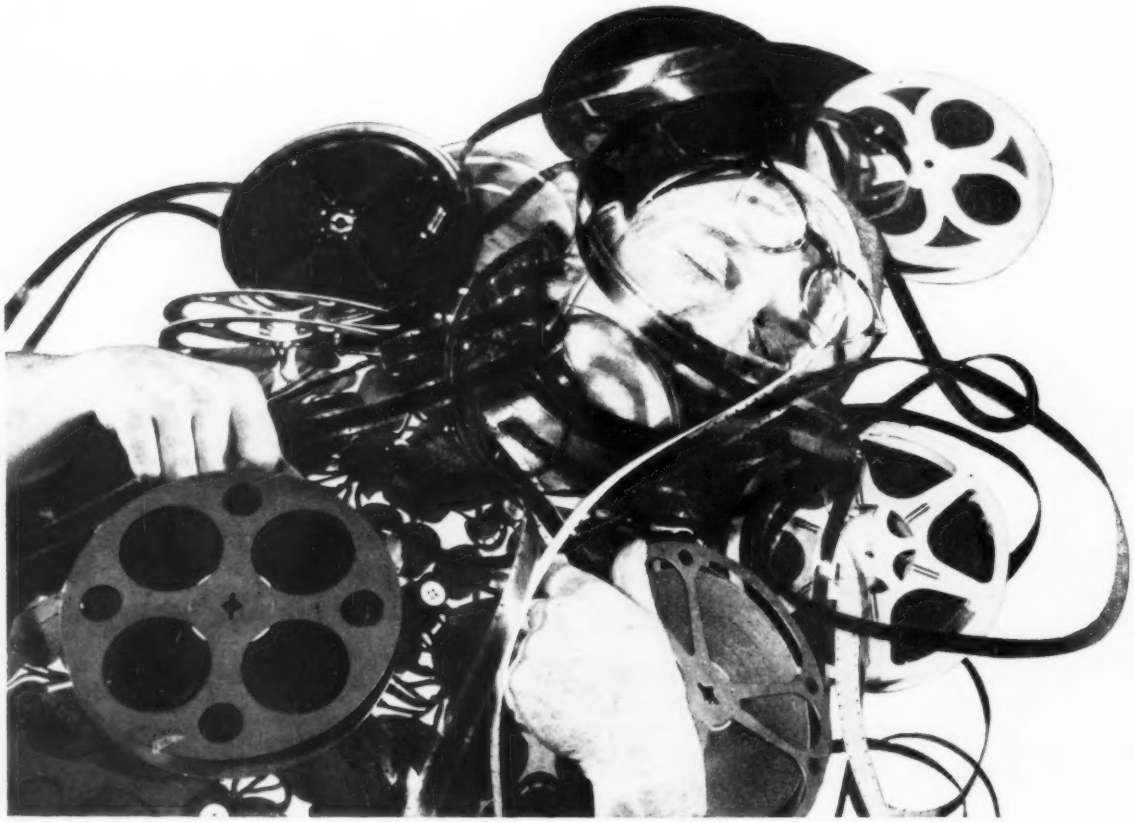
By JOSEPH V. MASCELLI

YOU'VE often heard it said that movies are made in the cutting room—that a good film editor can make or break a picture. But, the average amateur movie maker knows that editing is a lot of needless nonsense. If you shoot your movie right in the first place—there will be no need to patch it later on the editing bench.

However, if you insist on cutting your films, a few hints will not be amiss. To begin, there is no need to project your picture in order to review it and familiarize yourself with the content. You, of all people, should know your own movie—after all, you filmed the silly stuff! Just gather all your old reels around you, take your viewer and film cement off the shelf and go to town. Smoke, if you like. What if you do sprinkle a few hot ashes around—the film is non-inflammable safety stock. Depend on your memory—you don't need dates or notes to straighten you out. That reel you shot at Lake Tippecanoe was filmed in August of '38, because that was the time Aunt Hepzibah broke her clavicle—or was it May of '41, when cousin Jerkimer fell down the well?

Removing all obviously poor footage, such as fogged frames, out of focus shots or badly exposed scenes, is unnecessary—film costs money, why throw it away? There's no need to break down and sort your various scenes. Why go to all the trouble of giving them a number and filing them in pigeon holes? That just makes them easier to find and assemble properly—editing is no fun *that* way! Where is the adventure of the hunt, the rare pleasure of discovery? Knowing exactly where to look for that close-up of grandma oiling her shotgun—for insertion into your reel on big game hunting in the Canadian Rockies—is rather unsporting, don't you think?

Be certain to use an *action* (*Continued on page* 111)



amateur movie section

Joe Jerque *finds many a berserque querque lurques in his editing worque. Be sure to take his advice—in reverse. (Model is "Trader" Horn—works in a Dayton, O., camera shop.)*

Good *cine editors wear white cotton gloves. But why bother—they just cramp your style.*

There's *nothing to making splices—simply snip the film with an old pair of scissors.*

Test *splice immediately—grasp film in both hands and give it a good strong tug.*

Inspect *all splices—make sure cement is properly smeared over two adjacent frames.*

No need *to insert reaction shots, cut-in or cut away close-ups. Just toss them out.*

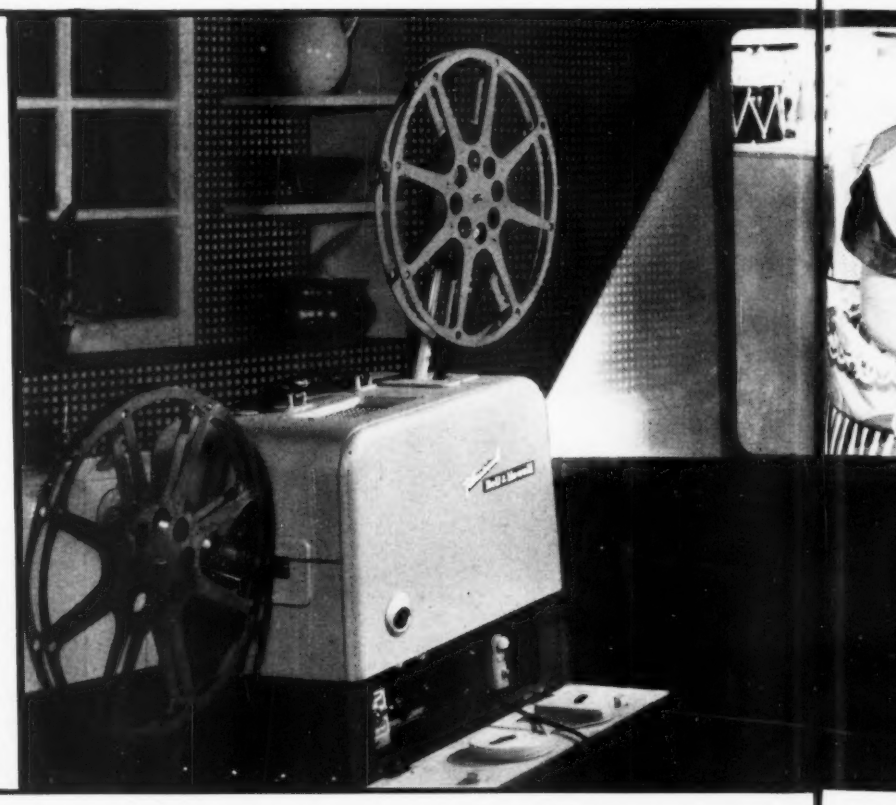
When *editing color film, why worry about matching tone quality—it's unimportant.*

Don't *be concerned with continuity. Simply rearrange scenes in grandiose confusion.*

Why *discard bent reels—they cost money, don't they—and add novelty to projection.*

Now you can make low--

Bell & Howell brings you greatest motion picture development since "talking pictures"... a 16mm recording projector, the new Filmosound "202"



Not since the introduction of sound movies has there been a motion picture development of such importance!

Now Bell & Howell brings the making of sound movies within *your* reach. Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. To make your own sound film, you will need no expert knowledge, no costly professional equipment.

With the Filmosound 202, narration and sound effects to accompany the film can be recorded just the way you want them . . . while all details are fresh in your mind. Changes in the sound can be made when and as often as you want them. Only with magnetic sound movies is this possible at but the cost of the film and SOUNDSTRIPE.

Bell & Howell 70-DL camera now comes specially adapted for single perforated film. After editing your processed film, take it to your Bell & Howell dealer for SOUNDSTRIPE—a magnetic track right on your film. When you get it back, you're ready to record.

Recording voice and sound effects, and mixing voice with musical background, are done as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for the life of the film, yet can be changed instantly.

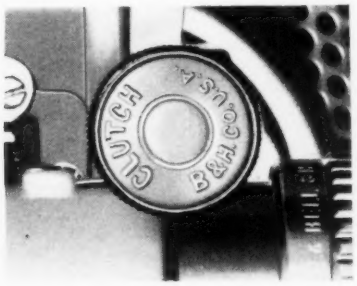
You're ready to project your movies with sound immediately after you record. Remember, your Filmosound 202 will project any 16mm film, silent or sound. Ask your Bell & Howell dealer how you can add sound to 16mm silent films you already have.

--cost sound movies!!!!

What you save on your first film will more than pay for the cost of equipment. With your Filmosound 202, you can add sound to old 16mm silent films . . . new sound to a film with an obsolete sound track . . . and project any 16mm film, silent or sound, black-and-white or color.

Use the coupon for full details on how you can use magnetic sound movies . . . how economical it is to own the Filmosound 202. Or see your Bell & Howell dealer today! Ask for a demonstration!

Interlocking feature prevents accidental erasure of recordings. This button must be pressed to put machine in recording position, and only then will previous recording be erased. Simple controls make the Filmosound 202 almost foolproof.



"Clutch" permits stopping film with picture on screen for "cue" marking. Optical and magnetic sound pick up, record and erase heads are all positioned together as a unit. Synchronization of sound with picture is easily achieved.

Easy as talking on the telephone, you record sound onto magnetic track while projecting picture with Filmosound 202. Sound can be played back immediately and any recording errors accurately corrected in an instant with a flip of the reverse switch.

Add sound to silent 16mm film, then play back at silent speed to retain normal action. Add new sound to optical sound film without harming original sound track. Change from magnetic to optical track without varying sound quality. Musical background and sound effects are easily mixed with voice.

You buy for life when you buy

Bell & Howell

45th B&H YEAR

Guaranteed for life: During the life of the product, any defect in workmanship or material will be remedied free (except transportation).

Bell & Howell
7106 McCormick Road, Chicago 45, Ill.

Please send me, without cost or obligation, complete information on the new Filmosound 202 recording projector. I am interested in its use for:

☐ Home ☐ Industry
☐ Church ☐ School
☐ 70-DL movie camera

Name _____

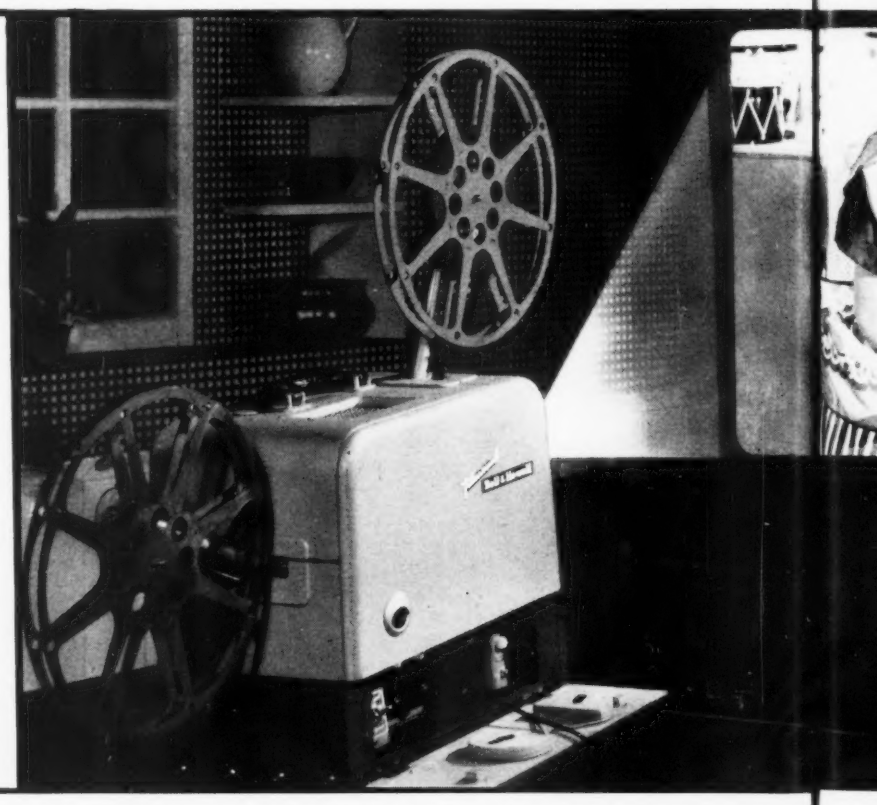
Address _____

Organization (if any) _____

City _____ **County** _____ **State** _____

Now you can make low--

Bell & Howell brings you greatest motion picture development since "talking pictures"... a 16mm recording projector, the new Filmosound "202"



Not since the introduction of sound movies has there been a motion picture development of such importance!

Now Bell & Howell brings the making of sound movies within *your* reach. Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. To make your own sound film, you will need no expert knowledge, no costly professional equipment.

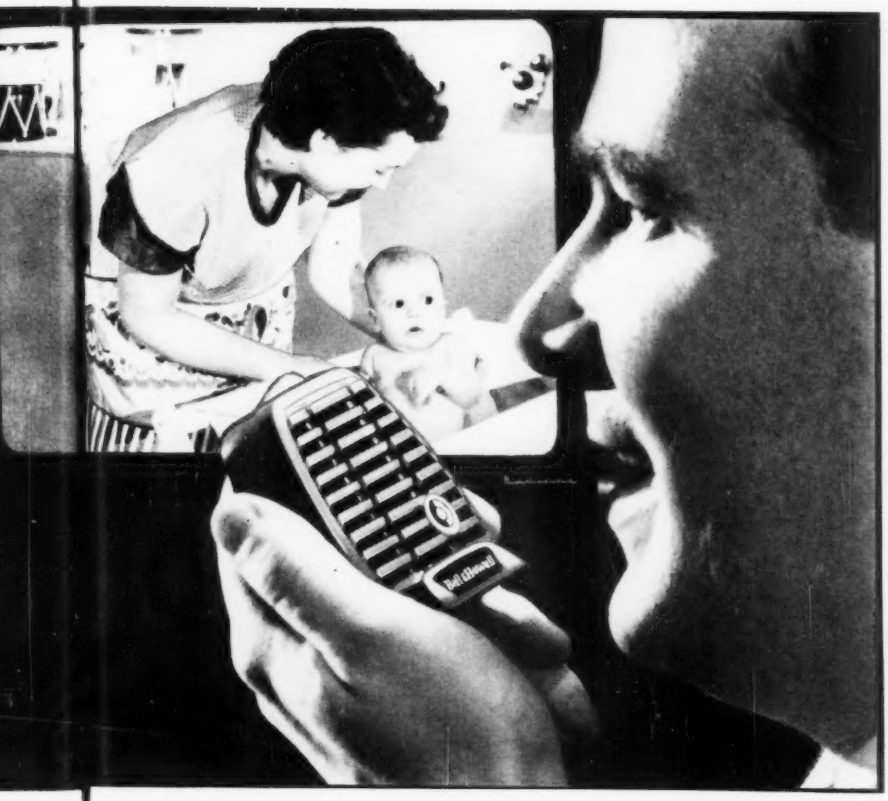
With the Filmosound 202, narration and sound effects to accompany the film can be recorded just the way you want them . . . while all details are fresh in your mind. Changes in the sound can be made when and as often as you want them. Only with magnetic sound movies is this possible at but the cost of the film and SOUNDSTRIPE.

Bell & Howell 70-DL camera now comes specially adapted for single perforated film. After editing your processed film, take it to your Bell & Howell dealer for SOUNDSTRIPE—a magnetic track right on your film. When you get it back, you're ready to record.

Recording voice and sound effects, and mixing voice with musical background, are done as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for the life of the film, yet can be changed instantly.

You're ready to project your movies with sound immediately after you record. Remember, your Filmosound 202 will project any 16mm film, silent or sound. Ask your Bell & Howell dealer how you can add sound to 16mm silent films you already have.

v--cost sound movies!!!!



Easy as talking on the telephone, you record sound onto magnetic track while projecting picture with Filmosound 202. Sound can be played back immediately and any recording errors accurately corrected in an instant with a flip of the reverse switch.

Add sound to silent 16mm film, then play back at silent speed to retain normal action. Add new sound to optical sound film without harming original sound track. Change from magnetic to optical track without varying sound quality. Musical background and sound effects are easily mixed with voice.

What you save on your first film will more than pay for the cost of equipment. With your Filmosound 202, you can add sound to old 16mm silent films . . . new sound to a film with an obsolete sound track . . . and project any 16mm film, silent or sound, black-and-white or color.

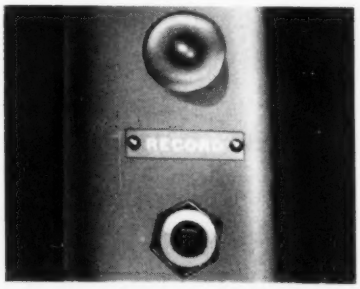
Use the coupon for full details on how you can use magnetic sound movies . . . how economical it is to own the Filmosound 202. Or see your Bell & Howell dealer today! Ask for a demonstration!

You buy for life when you buy

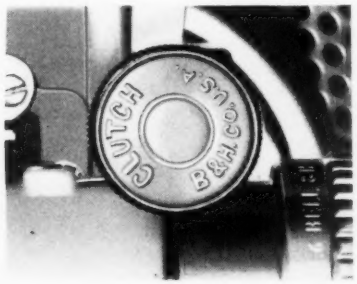
Bell & Howell

45th B&H YEAR

Guaranteed for life: During the life of the product, any defect in workmanship or material will be remedied free (except transportation).



Interlocking feature prevents accidental erasure of recordings. This button must be pressed to put machine in recording position, and only then will previous recording be erased. Simple controls make the Filmosound 202 almost foolproof.



"Clutch" permits stopping film with picture on screen for "cue" marking. Optical and magnetic sound pick up, record and erase heads are all positioned together as a unit. Synchronization of sound with picture is easily achieved.

Bell & Howell
7106 McCormick Road, Chicago 45, Ill.

Please send me, without cost or obligation, complete information on the new Filmosound 202 recording projector. I am interested in its use for:

☐ Home ☐ Industry
☐ Church ☐ School
☐ 70-DL movie camera

Name _____

Address _____

Organization (if any) _____

City _____ County _____ State _____

THE CASTLE NEWS
Published in the interests of dealers in movie equipment and home movies by
United World Films Inc., Producers of Castle Films, 1445 Park Ave., N.Y. 29

GRAND OPERA FOR PROJECTOR OWNERS

Countrywide popularity of Met broadcasts leads Castle Films to offer highbrow music

Sound projector owners may not be aware of the fact that there is now available to them a selection of outstanding operatic and symphonic music films through photographic dealers stocking Castle home movies. Until now, Castle has said little about these films except to list them in the catalogue but even that brief mention of them has caught the attention of many more sound projector owners than ever expected. The demand for the first three opera films released was so great, three more have been added this year and there are plans to increase this collection as new productions become available.

WORLD'S FAVORITE OPERATIC SELECTIONS

Lovers of good music will never tire of listening to the aria, "Il Mio Tesoro" from DON GIOVANNI, by Mozart and on the same reel is heard the thrilling "Verdai Cahiro." Then, in GREAT MOMENTS FROM BORIS GODOUNOFF by the Slavic composer, Moussorgsky, the great Death Scene Aria and the Song of Warlam are heard, the two best known moments from this powerful opera based upon Russian history of the time of Ivan the Terrible.

GREAT MOMENTS FROM VERDI'S AIDA

All music lovers know the story of the slave girl from Ethiopia, captured by the Egyptians and fallen in love with their commander, Radames. In this film is heard "Ritorna Vincitor" and the hauntingly lovely "Celeste Aida" that has been so magnificently sung by all great tenors. In the selection of such arias, Castle Films has assured projector owners of musical home movies that can be enjoyed times without number.

BERLIN SYMPHONY AND BALLET

The overture from LA TRAVIATA is one of the most popular of all the operatic preludes and is magnificently played in this music reel by the world famous Berlin Symphony Orchestra, reorganized and equipped by Marshall-Plan funds to restore all that is culturally important to the world. In the second part of this film is seen a brilliant ballet number with a Chopin setting.

ROBERT LAWRENCE CONTRIBUTES INTEREST

The well known music critic Robert Lawrence provides a brief commentary at the beginning of each reel in this operatic series which explains the meaning and importance of each aria heard and something of the dramatic story back of the opera. This is especially important to those to whom Grand Opera represents lovely and enjoyable music but who may not always derive a full measure of enjoyment that comes with a knowledge of an opera's story and meaning.

Your camera store has all these operatic films or can order them for you. They are sold at **$21.75** each.

All television use of Castle Films' Motion Pictures is reserved and they may not be televised.

CASTLE FILMS
PRODUCED BY UNITED WORLD FILMS INC

1445 Park Ave., N.Y. 29, N.Y.

Hollywood report

by Louis Hochman

Combat Columnist

For the hard-writing Hollywood columnist, life is anything but dull. Some use their eyes to block the flying fists of irate thespians who fancy themselves wronged, while others get spat at for the same general reasons.

Not being a dealer in gossip or malicious criticism, the last thing I would expect to acquire is a mortal enemy, but you never can tell in this business, as per one peaceful day when the mailman handed me an anonymously-sent little white box bearing a childishly scrawled message reading, "You have a date with *this* on March 13th, at 8:30 PM." Inside the box, carefully bedded down in cotton like a precious jewel, lay a shiny new 43-caliber copper-jacketed bullet! Could it be that some producer had seen me watching a TV show?

Fortunately, the mystery cleared before I could complete my will and heed the advice of friends to leave town on the 11th and return on the 14th. It was Columbia Pictures' way of preparing us "stout-hearted" members of the free press for a special showing of Stanley Kramer's latest picture, *The Sniper*, which is a film well worth sacrificing an evening of wrestling matches for.

Filmed in dynamic sockumentary fashion around San Francisco's tumbling terrain, the picture is a masterpiece of smooth, suspenseful editing from its dramatic opening title-background sequence to its smash ending. (I had to say that. The next bullet may not come through the mails.)

Full-Circle Photography

At Paramount, they're still breaking precedence in the name of realism. Now, it's "full-circle" photography, a camera technique being used by Charles B. Lang, ASC, while on location at Los Alamos to film *The Atomic City*. The full-circle approach means shooting from any angle regardless of the sun's position at the time. The argument is that real-life people don't necessarily watch everything with the sun coming over their shoulders, so why should the movie camera do it?

Lang tackled some into-the-sun toughies by having the camera lens shaded and using booster lights and reflectors to kick up some quality in the deep shadows. He also used TV's miracle lens, the Zoomar, in this picture for some tricky zooming sequences where sharp focus was maintained from a long shot to an ultra close-up during a Hollywood ball-park sequence.

Thumb Comedian!

On the *Hans Christian Andersen* set, veteran cameraman Harry Stradling did a fancy photographic job on a couple of very unusual performers—Danny Kaye's thumbs. Danny, playing Hans, entertains some kids by painting faces on his thumbs, wrapping them in handkerchief costumes, and making them do a song and dance routine called *Thumbelina*. To catch this routine, Stradling used a 3-inch lens on his Technicolor camera and shot

Danny Kaye and dance team.

from as close as three feet. His big problem was keeping sharp focus on the prancing thumbs and not letting the giant camera get in its own way during the take.

Filming for TV

While TV is giving movie moguls a run for their money, it's also giving cameramen a generous assortment of unprecedented headaches. Watching old-timer Karl Freund film the TV show, *I Love Lucy*, is like watching an entirely different medium in action. It's movies made with an audience—a performance from start to finish like a stage show, with everything timed to the split second with no margin for error—and the final director, a girl with a script, relaying minute directions by telephone to every member of the crew all through the production. The audience is strictly for laughs. Laughs dubbed in later sounded phony—had no spontaniety.

The show goes on with three sets laid out side by side. Three Mitchell cameras film the scenes simultaneously, each camera handling a different angle—long shots, medium shots, and closeups. The floor is mapped out for the cameras with tape lines and numbered positions like the plan of a military campaign. Lighting must be arranged for three cameras operating simultaneously. The performance and all camera movements are rehearsed together, with every camera position catalogued on paper. Once the show begins, it's too late to make changes. There can be no retakes.

The camera operators, assistants, and dolly jockies wear earphones and take their cues from the gal with the phone

The New *Pan Cinor*

20mm to 60mm variable

focal length lens

for 16mm cameras

Specifications

Focal length variable from 20 to 60mm, engraved in steps of 5mm
Focusing range: 5 feet to infinity
Maximum aperture: f/2.8
Diaphragm stops down to f/22
Lens coupled with a variable field finder having a parallax correction from 5 feet to infinity
Length in wide angle position: 3⅞"
Length in telephoto position: 4¾"
Equipped with detachable sunshade 1¼" long
Weight including viewfinder: 2 lbs.
Standard C mount
All lens elements are coated

AT LAST the amateur cameraman can *follow* action . . . *hold* action . . . *create* action – and a virtually unlimited variety of special effects – from one camera position! Yes, Pan-Cinor actually provides the equivalent of a 9-lens turret . . . without lens changes!

Scaled in size and price to the amateur budget . . . incredibly versatile yet easy to use as an ordinary lens, Pan-Cinor's big f/2.8 aperture is ideal for color work or black and white coverage of fast indoor sports.

Imagine . . . z-z-zooming from wide angle to telephoto in one "take"! Or dollying in and out of scrimmages without a lost play from one vantage point!

With its coupled view-finder and standard "C" mount, Pan-Cinor fits practically any 16mm camera.

Because the necessarily critical tolerances observed in manufacture and assembly will limit initial quantities, watch for them to appear exclusively at Bolex Franchised Dealers.

Paillard Products, Inc.
265 Madison Avenue, New York 16, N. Y.

Bolex paillard

Bolex® brings the best to 16mm Movie Making!

TIME-O-LITE

Precision-built automatic timer

The most important factor in darkroom work is accuracy. Saves money, paper, time, and disappointments. It is what a quarter of a million Time-O-Lites have been faithfully providing for 16 years, and many of the first ones are still giving excellent service. Time-O-Lite is the simplest to operate, most accurate and dependable interval timer.

- ★ **Electrically operated, fully automatic, 60-second time range.**
- ★ **Simple, rapid, accurate setting—large, easy-to-read dial.**
- ★ **Single switch for focusing and timing.**
- ★ **One button for start and repeat.**
- ★ **Successive exposures with same negative absolutely uniform—nothing to wind or reset after each print.**
- ★ **Moving pointer indicates elapsed time—invaluable when dodging.**
- ★ **Many other features. Examine Time-O-Lite at your dealer's.**

TIME-O-LITE

Known the World Over

Master Model M-49.....$19.50
Professional Model P-49..... 24.50

INDUSTRIAL TIMER CORPORATION

TIME-O-LITE

Product of

INDUSTRIAL TIMER CORPORATION
Newark, N. J.

who sits up front, sounding off: "Carl, move up to 3 (camera position marked on floor). Dick, move back to 6. Al, crank up and hold Lucille (meaning raise camera up to keep Lucille Ball in focus as she rises from chair). Carl, move in to 1, closeup on Desi. Al, move back to 4 . . ." and so on, all through the performance, and like well-trained robots, the camera crew follows each order with amazing precision. In 45 minutes, a complete show has been filmed with three cameras from which the best of each is chosen and edited into a smooth-running half-hour show.

'Salon' Movie Stills

Sam Goldwyn, that master showman, has made a master move that other studios wouldn't go wrong copying. For *Hans Christian Andersen*, he hired Phil Stern, a fellow ASMP free-lancer, to run the still department. Phil, who's shot stuff for more fancy magazines than you can name off-hand, is getting the still boys to shoot magazine-style layouts—not just theater lobby and ad poster stuff. Whereas before, thousands of stills were shot for no rhyme or reason, Phil is now having them shot according to a plan—something every magazine photographer does instinctively. He also urges his boys to use Rolleis and shoot candids by available light during actual takes instead of restaging the scenes afterward and flashing sterile stills on 8x10 plates—stills which he calls "Madame Tussaud's Wax Works." If this trend takes hold, you won't be able to tell a theater lobby from a photographic salon.

WATCH FOR . . .

The following features, currently showing at neighborhood theaters across the country, are recommended as excellent examples of cinematography. They can be viewed with profit by both still and movie photographers.

THE SNIPER—*Stanley Kramer-Columbia*—Arthur Franz, Adolph Menjou. Photography by Burnett Guffey, in black and white. Shot in actual locations around San Francisco. Dramatic low-key and mood photography with many smash sequences.

VIVA ZAPATA!—*20th Century-Fox*—Marlon Brando, Jean Peters, Margo. Photography by Joe MacDonald, in black and white. Dramatic action scenes. Beautiful landscapes and composition.

THE GREATEST SHOW ON EARTH—*Paramount*—Betty Hutton, Cornel Wilde, Charlton Heston. Photography by George Barnes, in Technicolor. A DeMille epic of circus life. Sensational scenes under the big top. Terrific train crash sequence. Tops all around.

DEATH OF A SALESMAN—*Stanley Kramer-Columbia*—Fredric March, Mildred Dunnock, Kevin McCarthy. Photography by Frank F. Planer, in black and white. Something new in depicting fantasies. All done with ingenious sets, lighting and acting without resorting to the usual flashbacks, cuts, or dissolves. Extremely powerful presentation.

QUO VADIS—*MGM*—Robert Taylor, Deborah Kerr. Photography by Robert Surtees, in Technicolor. Spectacular colorful Roman scenes filmed against authentic Roman backgrounds.

THE TWONKY—*Arch Oboler Production*—Hans Conreid, Billy Lynn, Gloria Blondell. Photography by Joe Biroc, in black and white. Another Oboler masterpiece. (He tells me that the photography is very unusual and will be a surprise.)

PHOTO JOURNALISM • ADVERTISING • ILLUSTRATION

GENERAL COMMERCIAL • ARCHITECTURAL • FASHION

EDITORIAL PORTRAITURE • PHOTO LAYOUT • LIGHTING

Study with professionals in California...

Photography training at Art Center—practical, specialized! Daily instruction by practicing photographers and artists. 28 months course. General studies. Degree. Next semesters June 2 and September 29. Write to Miss Reed. 5353 W. 3rd St., Los Angeles 5.

THE ART CENTER SCHOOL

COLOR TECHNIQUES • INDUSTRIAL ILLUSTRATION

HYDRAM

Added to most regular developers—enables you to shoot at

10 TIMES RATED FILM SPEEDS

YOU DON'T NEED A FAST LENS!

Get pictures in poor light WITHOUT FLASH OR FLOOD. No added treatments or changes in developing procedure required. Grain characteristics remain essentially unchanged. HYDRAM also produces snappy Electronic Flash negatives without need for over-developing. Used and recommended by leading press and professional photographers. Dollar size treats up to 20 quarts of developer. At your dealer, or sent postpaid with full instructions for only $1.00. Get HYDRAM today!

CHICAGO PHOTO PRODUCTS
3700-BF Merchandise Mart, Chicago 54, Ill.

LONG DISTANCE PHOTOGRAPHY? SURE!!

The telescopic lens does it!!!

Telephoto lenses for Leica, Contax, Kine Exakta, Praktiflex, Alpa, Aplax, Canon, Foco, Foton, Kardon, Leofax, Master, Minolta, Nicca, Nikon, Opema, Praktica, Primar, Rectaflex, Robot, Tower. Also for Graflex, Speed Graphic, Hasselblad. Objects miles away photograph needle sharp and 100 times larger than with your 50mm lens. Telephoto lens and instructions for mounting $7.00 postpaid.

TELESCOPIC CAMERA CO. Manorville 4, N. Y.

Be a

TELEVISION CAMERAMAN

Work with "live" equipment in station-size studios. TRAIN with "Big Name" TV instructors. Graduates employed at leading TV stations. Easy payment plan. Free National Placement Service. Housing accommodations secured. Approved for Vets.

Send for FREE Booklet K-3

TELEVISION WORKSHOP
1780 Broadway, New York 19, N. Y. PLaza 7-3721

How NOT to Edit Movies

(*Continued from page* 105)

viewer—it's much faster and will speed up your editing immensely. Run your precious original color film through the viewer as fast as you can—what if you do get a scratch or two—speed is essential. Why take all day to edit a stack of reels when they can be knocked out in a few hours. You'll get a big laugh out of the comedy effect when the film goes racing across the miniature screen at five or six times normal speed.

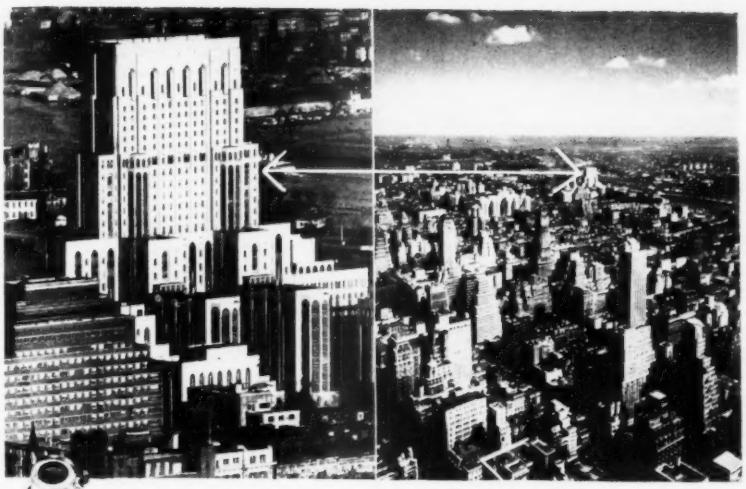
But enough of this film fun—it's time for serious editing. Good editors stress the necessity of wearing white cotton gloves when handling film. Don't bother, they're useless. They will only prevent the film from being marred and fingerprinted. How in the world can an editor get the "feel" of the work if his fine artistic hands never actually touch the film?

Now comes the least important part: making splices. There's nothing to it—just trim the film with an old pair of scissors, or if none is available, use your head and snap it apart with your teeth. Then scrape the emulsion side with a dull razor or Junior's old Boy Scout knife. Don't be skimpy with the film cement—use plenty. Remember that cement is cheap and twice as much will make a splice twice as strong. So, pour it on—use a big brush and spread it around. Apply a lot of pressure to be certain both ends adhere. If you can't lift the film off the splicing block—use a hammer and cold chisel and gently knock it loose. Test the splice immediately by grasping the film in both hands and giving it a good strong tug.

Film should be left in the order it was shot—why place it in continuity? It will only confuse everyone! You will be able to recall the original event more vividly if you don't disturb the initial camera footage. Rearranging the scenes, so that the movie is easy to follow and understand, will remove the "who dun it?" quality of your picture. It's more fun to turn your little movie show into a quiz called: "Cine Questions!" The confusion, the interplay of stupid questions and equally ridiculous answers, between you and your audience will lead to rather sharp repartee and give your film program that element of sophistication worthy of the intelligentsia.

If you insist on changing the order of your scenes—place all of your best shots at the beginning of your picture. Then you will be certain that the audience will see all your good footage while they are still awake.

A professional picture heightens interest by building suspense, and creating mood and movement through subtle cutting. The right rhythm will capture the hectic pace of city life, or the peaceful existence of the country. Action, tempo, movement, fast or slow "cuts" all contribute to telling the story, because they arouse the emotions of the spectator as much as the actual content of each shot. But, don't you bother your little pointed head about all this—after all, you're not



from any angle

Leica®

makes better pictures easier

Set your sights on *any kind* of scene or subject . . . shoot it *any way* you want to . . . with a famous-for-precision Leica camera.

Running the gamut of picture-making possibilities, its eight great *interchangeable* lenses cover angles of view from 12° (200 mm.) to 68° (35 mm.) . . . at maximum apertures from f/4.5 to f/1.5.

The faster Leica lenses in the line plus the exceptional light-gathering qualities found in *any* Leica lens make possible remarkable results with "available" or natural lighting . . . indoors or out.

The longer focal length objectives of 85 to 200 mm. "reach out" for striking close-ups of distant objects. Wide-angle views, portraiture, high speed action, brilliant color . . . Leica lenses get them *all* with sharpness, clarity and detail you've never had before.

Ask your photo-expert Leica Dealer for full information on the lens best suited to *your* special needs.

a trademark of* **E. LEITZ, Inc.
304 Hudson St., New York 13, N. Y.

LEICA CAMERAS AND ACCESSORIES • LEITZ MICROSCOPES
BINOCULARS • SCIENTIFIC INSTRUMENTS

YOURS! life-like Realism, greater Brilliance in home movies and color slides!

WITH A

Da-Lite®

Da-Lite's exclusive "WHITE MAGIC" gives thrilling projection brilliance! "WHITE MAGIC" *is* whiter, brighter . . . *stays* whiter, brighter — longer! Controlled manufacture enables the snow white projection surface to hold many *more* crystal beads which means new horizons of color brilliance . . . wider viewing angle . . . no fading or yellowing! See the complete line of "WHITE MAGIC" Screens . . . all with amazing, exclusive Da-Lite features! Priced from $3.50 to $104.50 at leading photo stores throughout the country.

Da-Lite DE LUXE CHALLENGER® Screen Portable Screen . . . now with "WHITE MAGIC"®! Quick, easy to set up. All-metal tripod with extra rigidity, in all standard sizes.

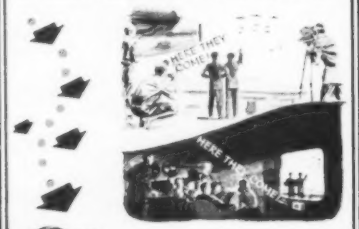
Exciting New FREE BOOKLET

. . . a treasure chest of tips on how to gain added brilliance and color from your slides and movies. Mail your coupon today!

DA-LITE SCREEN CO., INC. Dept. P.6
2727 N. Pulaski Rd., Chicago 39, Illinois
Please rush me a FREE copy of the new "WHITE MAGIC" booklet for improving my movie and slide shows.

Name .....
Address .....
City ..... Zone ..... State .....

Guaranteed Results!



Shoot 16mm talking pictures with the "Cine-Voice" Sound-On-Film Camera . . . $695.00 with money-back guarantee.

Write for free illustrated folder.

BERNDT-BACH, Inc.
7393 Beverly Blvd., Los Angeles 36, Calif.

16mm SOUND-ON-FILM SINCE 1931

BIGGER Labs
BETTER Facilities
FASTER Service
IN OUR NEW LOCATION

SPECIAL
35MM 8 for $1.00 COLOR
TRANSPARENCY DUPLICATION
MOUNTED IN STANDARD 2x2 SLIDES

COLOR PRINT SERVICE
2x—2¼ x 3¼" Color Prints .20
3X—3¼x4¼ .ea. .50 | 5X—5x7 . . .ea. 1.00
4X—4x5 . . .ea. .60 | 8X—8x10 . . .ea. 1.75
Made on Ansco Color Printon from Ansco or Eastman Transparencies

COLOR FILM PROCESSING $1
35mm 20 Exp Mounted, 120 or 620 Processed
35mm 36 Exp. . . Mounted . . $1.50

COLOR TV FILM LABS
144 FIFTH AVE., NEW YORK 11, N.Y.
24 HOUR SERVICE

BUY! SELL! TRADE! DEAL! BARTER! WITH SID KLEIN

TRADE-IN SPECIALS

BARGAIN SALE—Shopworn Revere 8mm. Cameras

	List	
Model 77, F1.9, Mag.	$106.50	$ 74.90
Model 67, F1.9, Turret, Mag.	144.50	102.00
Model 67, F2.8, Turret, Mag.	119.50	84.00
Model 88, F2.5, Roll	72.50	49.50
Model 81, F2.5, Roll	74.50	52.50

"TRADER" KLEIN USED SPECIALS

Praktiflex, F3.5 ctd. Tessar	$ 49.50
Zeiss Contessa, F2.8 ctd. Tessar	139.50

Free '52 Catalogue & MTA List (Dept. P5)

7916 Beverly Blvd., Los Angeles 48 Calif.

*MTA PLAN ON NEW EQUIPMENT

*Minimum Trade-In Allowance on old item, REGARDLESS of make, age, or condition. "MTA" IS MINIMUM. Frequently, KLEIN allows more.

editing *Quo Vadis* or *A Place in the Sun!*

Cutting your movie so that it logically introduces the location, in a long shot, and then moves in closer to show the people and the action—removes all of the guess work from viewing films. People like to be fooled, they enjoy doing jigsaw puzzles—why not keep them guessing? Why remove rough spots and improve timing by eliminating all those false starts? If you began grinding just as grandpa was putting his teeth in—let it go, leave it in, you'll have the audience in the aisle (heading for the nearest exit!) At the end of the scene—when everyone stands around grinning sheepishly, waiting for you to stop shooting— don't cut! Film is too expensive to edit ruthlessly in this manner. If you insist on discarding footage, then throw away those stray reaction shots, cut-in and cutaway close-ups —they're useless.

Professional technique includes "cutting on action" but since this involves overlapping scenes and trimming excess footage—it is clearly a waste of film. Why produce a professional looking movie with such smooth cuts that they are barely apparent—you want your audience to know that *you* cut your movie.

Many film editors make a big deal out of preserving screen direction—keeping the action moving in one definite direction in the various shots. Here's your chance for a few laughs—have Sis walk from left to right, *away* from that guard rail at the edge of Lookout point. Then suddenly switch your action so that she's going in the opposite direction—and your audience will expect to see an old-fashioned "cliff-hanger!" You'll kill 'em!

When editing color film, don't worry about matching color quality between shots. It's unimportant. Inject a little variety in your movie—let that beautiful cool bluish scene you filmed in the shade cut into a brilliant reddish sunset. That's jolting 'em with color, boy, you'll knock their eyes out, you'll wreck their retinas, they'll pop their pupils!

Don't bother to review your final edited film after the first "rough cut" (it'll be rough all right!)—just splice the stuff on one big reel. If you can't do a perfect editing job the first time around, then you should go back to sorting sea shells, movie making is not for you. Incidentally, don't discard a reel because it is slightly bent. The side to side oscillation it will impart to the film during projection will add novelty to the showing.

Let your movie show run long—people like double features. Perhaps you can't make a *good* picture—but you can make a *long* one! Show your movie-making friends that you can turn out a film of "epic" length.

Just follow these simple directions faithfully and you'll get an Oscar—right between the eyes! Pay strict attention to the editing technique stressed here and you will be able to improve your movies in only one way—by cutting them right down the middle! Place your total footage on a large reel and file it in the waste basket. It may be ideal for projecting in caves and tunnels all over the country—but never, never run it in your living room!—

THE GENERAL... ATTACKS PRICES AGAIN!

only 10% DOWN — BUY NOW... PAY LATER

USE THE GENERAL'S FAMOUS "PAY-AS-YOU-SHOOT" PLAN

JUST FOLLOW THESE THREE EASY STEPS:

1. Select the equipment you want; total your order.
2. Determine and include your down payment (not less than 10% or $5, (whichever is greater), trade-ins accepted as down payments, too.
3. Mail your order, down payment, and short note telling us about yourself, occupation, age, your employer for last 2 years, & 2 references.

With General's Life-Time Guarantee

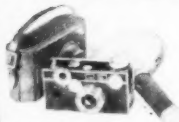
COMPLETE GRAPHIC OUTFITS

Brand new 1951 models complete with F 4.7 Optar lens in flash synchro shutter; Graflite flashgun with 7" reflector, cord and encircling bracket; Kalart Range-finder; film pack adapter; 3 cut film holders.

4"x5" CROWN GRAPHIC with above accessories — $261.10. **$26.10** DN AS LITTLE AS **$15.99** MO

4"x5" SPEED GRAPHIC with above accessories — $299.50 **$29.50** DN AS LITTLE AS **$18.38** MO

SAVE ON BRAND NEW 27 Pc. ARGUS C3 OUTFIT

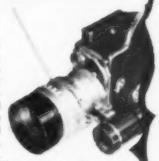


With General's Life-Time Guarantee

Argus C3 Camera, Flashgun and Carrying Case, $69.50. Complete with 4 Optical Filters, Filter Holder, Sun Shade, 10 Flash Bulbs, 6 Rolls Ansco or Kodak reloads, 1 Roll Color Film. All brand new for only $84.50.

$8.50 DOWN AS LITTLE AS **$5.00** per month

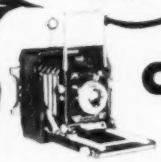
BOLEX PAN CINOR ZOOM LENS for 16mm. Cameras



Provides the equivalent of 9-lens turret without lens changes! You can zoom from wide angle to telephoto in one "take" without losing any action. Focal length, variable from 20 to 60mm. Variable field finder has parallax correction from five feet to infinity. F 2.8 lens ideal for both color, black and white. Diaphragm stops down to f 22. Coupled view finder. Standard "C" mount to fit most 16mm. cameras. Detachable sunshade. $447.50.

$44.75 DOWN AS LITTLE AS **$27.43** per month

SAVE ON NEW CENTURY GRAPHIC OUTFIT



Century Graphic, F 4.5 in. Flash Synchro Shutter, $109.50. Complete with Synchro Flash Gun, 3 cut Film Holders, 25 Sheets Cut Film, 4 Optical Filters, Sunshade, Filter Holder and 10 Flash Bulbs. Complete Outfit, $139.50.

$13.50 DOWN AS LITTLE AS **$8.58** per month

With General's Life-Time Guarantee

BOLEX STEREO MOVIE SYSTEM FOR BOLEX CAMERAS

Now take breathtaking three-dimensional movies! Viewing done through Octameter viewfinder with Stereo Adapter. Special twin Kern-Paillard lenses. Camera lens is f 2.8 fixed focus lens, from 5 feet to infinity. For projection, slip out camera lens and slip in f 1.6 projection lens that fits 90% of all modern projectors. Complete with special screen and two pairs of Polaroid viewing glasses. Uses 16mm. color or black and white film. $397.50.

$39.75 DOWN AS LITTLE AS **$24.37** per month

G.I.'s Stateside or Overseas, you too can buy on the General's "Pay-As-You-Shoot" plan. Just send down payment and letter from commanding officer.

USED EQUIPMENT

(OFFERED SUBJECT TO PRIOR SALE)

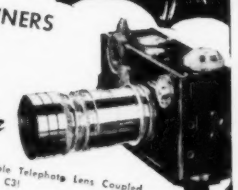
10 DAY MONEY BACK GUARANTEE

To insure prompt delivery include down payment or deposit with order.

	Price	Down Payment
35 mm CAMERAS		
KODAK EKTRA	[illegible]	$46.00
MERCURY II	[illegible]	5.00
PERFEX "55"	[illegible]	5.00
CLARUS "35"	[illegible]	5.00
ARGUS "21"	[illegible]	6.50
MINOX II	[illegible]	7.00
LEICA III C	[illegible]	19.00
BANTAM SPECIAL	[illegible]	10.00
REFLEX CAMERAS		
ANSCO AUTO REFLEX	[illegible]	14.00
FLEXARET III	[illegible]	9.00
CIROFLEX "B"	[illegible]	5.00
ARGOFLEX F 4.5	[illegible]	5.00
IKOFLEX I	[illegible]	7.00
NATIONAL GRAFLEX	[illegible]	7.00
PRESS CAMERAS		
4"x5" B & J PRESS	[illegible]	17.00
4"x5" PRE ANN GRAPHIC	[illegible]	9.00
4"x5" GRAFLEX	[illegible]	9.00
2¼"x3¼" BUSCH PRESS	[illegible]	5.00
2¼"x3¼" BUSCH PRESS	[illegible]	11.00
2¼"x3¼" GRAFLEX	[illegible]	9.00
MOVIE CAMERAS		
VICTOR "4"	[illegible]	17.00
KODAK MODEL "B"	[illegible]	5.00
KEYSTONE "B1"	[illegible]	5.00
BOLEX "L8"	[illegible]	8.00
REVERE MAGAZINE "16"	[illegible]	14.00
BRISKIN MAGAZINE "8"	[illegible]	5.00
DEJUR EMBASSY	[illegible]	5.00
CINE KODAK 8 20	[illegible]	5.00
KEYSTONE K 36	[illegible]	5.00
KEYSTONE K8	24.50	5.00
LENSES FOR LEICA		
127 mm F 4.5 WOLLENSAK	[illegible]	12.00
13.5 cm F 4.5 HEKTOR	[illegible]	10.00
90 mm F 4.5 WOLLENSAK	[illegible]	9.00
105 mm F 4.5 PAM BRITAR	[illegible]	5.00
100 mm F 4 SERENAR	[illegible]	7.00
FOLDING CAMERAS		
SUPER IKONTA "A"	79.95	8.00
MONITOR "620"	29.95	5.00
KODAK TOURIST "620"	[illegible]	8.00
VOIGHTLANDER BESSA II	110.00	11.00
BRAND NEW SPECIALS		
SIXTOMAT	[illegible]	Cash Only
METRAPHOT	[illegible]	
G. E. DW 68	[illegible]	
ALBERT PRINTERS	[illegible]	

ARGUS C3 OWNERS BRING 'EM CLOSE-UP!

with the Tele-Sandmar TRU-TELEPHOTO LENS



The First and Only Interchangeable Telephoto Lens Coupled with Range-Finder for the Argus C3!

- 6" (100 mm) F 4.5
- Quickly interchangeable; easily installed—
- Automatically coupled to rangefinder
- "Click" diaphragm stops
- Four hard-coated elements, fully color-corrected
- Built-in sunshade and filter holder
- Two lens caps — for front and rear

GUARANTEED FOR LIFE! Only $69.50 **6.95** DOWN AS LITTLE AS **6.04** per month

The General Camera Co.

Mail Order Division, Dept. 652, Chicago 45, Ill.

Three Great Stores to Serve You

Downtown Chicago	On Chicago's North Side	In Joliet, Ill
MAIN FLOOR MERCHANDISE MART	6422 N. WESTERN AVE.	31 WEST VAN BUREN

Don't Forget—enter the

1952 PHOTOGRAPHY

Interesting . . . exciting

This big annual event is of importance to everyone who takes photographs, whether for diversion or as a profession—so send in your best pictures!

- **SEPARATE PRIZES** for Black-and-White, and for Color Prints or transparencies.
- **NO LIMIT** on the number of Black-and-White or Color entries from any contestant.
- **PRIZE-WINNERS** will be announced in the December 1952 issue.
- **GRAND OPENING** exhibition of prize-winning pictures to be held in New York City.
- **TRAVELING EXHIBITS** for international showings in principal cities of the world.

Rules of contest

1 The Contest is open to all persons, except employees of PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. CONTEST OPENS MARCH 7 and CLOSES JULY 15, 1952. No entry fee is required.

2 There will be a Black-and-White Division and a Color Division; each will be judged separately. Any number of black-and-white prints, color prints, or color transparencies may be submitted by any entrant, in conformity with the following regulations: Color prints and or transparencies must be submitted separately from black-and-white entries. There are no restrictions as to subject matter or size, in either Division, although 5x7 or larger prints are preferred. No acknowledgment of receipt of entries will be sent, unless entrants enclose an addressed postal card to be signed and returned.

3 Prints may be either mounted or unmounted; this is optional with entrants.

4 Hand-colored black-and-white prints (tinted with oil-paints, water-color, pastel, etc.) are not eligible as Contest entries; however, chemically-toned prints are acceptable.

5 Pictures which have been published in, or accepted for publication or are under consideration by any other photographic magazine, are not eligible. Publication in any other medium does not make prints or color transparencies ineligible.

6 Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or type-write the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

7 All prints and transparencies will be held for judging after July 15, 1952, and no entries will be returned until after announcement of the winners has been published in the December, 1952 issue of PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, *provided that self-addressed and stamped envelope, or addressed label and postage,* were contained in the same package in which each lot of entries was sent. *Do not send postage separately for return.* The Contest Editor cannot enter into correspondence of any kind regarding entries.

8 Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given. All prize-winning negatives become the exclusive property of PHOTOGRAPHY.

9 Judges in the Contest will be the editors of PHOTOGRAPHY. Their decisions will be final. In the event of a tie, duplicate prizes will be awarded.

10 Address all entries to Contest Editor, PHOTOGRAPHY, 270 Park Avenue, New York 17, N. Y. Final entries must be postmarked not later than midnight of July 15, 1952. Prize-winners will be announced in the December, 1952 issue of PHOTOGRAPHY. While exercising the utmost care in handling entries, PHOTOGRAPHY assumes no reponsibility for loss or damage of Contest entries.

11 Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize-winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

12 FOREIGN ENTRANTS: The above rules apply to all entries, except that prints and transparencies submitted by persons residing in foreign countries are eligible for consideration only if accompanied by return postage. International Reply Coupons are acceptable as postage.

$25,000.00* International Picture Contest

*In United States Savings Bonds (Series E) plus Trophies and Certificates of Award

280 Prizes

Black-and-White			Color			Total
1st	U. S. Savings Bond plus Trophy	$2,000	1st	U. S. Savings Bond plus Trophy	$2,000	$ 4,000
2nd	U. S. Savings Bond plus Trophy	1,000	2nd	U. S. Savings Bond plus Trophy	1,000	2,000
3rd	U. S. Savings Bond plus Trophy	750	3rd	U. S. Savings Bond plus Trophy	750	1,500
4th	U. S. Savings Bond plus Plaque	500	4th	U. S. Savings Bond plus Plaque	500	1,000
5th	U. S. Savings Bond plus Plaque	250	5th	U. S. Savings Bond plus Plaque	250	500
50	Prizes, U.S. Savings Bonds, each.....	100	50	Prizes, U.S. Savings Bonds, each.....	100	10,000
70	Prizes, U.S. Savings Bonds, each.....	50				3,500
100	Prizes, U.S. Savings Bonds, each.....	25				2,500
					GRAND TOTAL	$25,000

** In the event of a tie, duplicate prizes will be awarded.*

Final closing date: July 15, 1952

Use this entry blank

Each one of your entries must be accompanied by a filled-in entry blank provided here, or a facsimile of it. Your photo dealer or your finisher has additional blanks on hand should you need them; or you can obtain entry blanks from the Contest Editor of PHOTOGRAPHY. Your request for more blanks should be accompanied by a self-addressed stamped envelope.

* Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock and will bear the hand-lettered name of the winner.

USE THIS ENTRY BLANK (PLEASE PRINT)

Contest Editor, PHOTOGRAPHY
270 Park Avenue, New York 17, N. Y.

1952

Please enter the enclosed picture in the PHOTOGRAPHY Picture Contest for 1952. It is submitted in accordance with the rules, which I have read.

Name.....

Street.....

Town.....Zone.....State.....

Picture Title.....Have You a Model Release?.....

Where Made.....

Camera Used.....Lens.....

Exposure: Lens stop.....Shutter Speed.....

Film Used.....Filter.....

Lighting.....Paper.....

Published before?.....Where?.....

CAUTION: Postage *must* accompany entry if you want this picture returned in the event that it does not win a prize (See Rule 7).

The Meter the BEST PHOTOGRAPHERS Use....

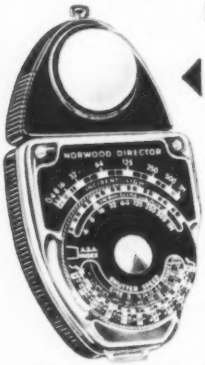
"I have depended upon the Norwood Director for correct exposure determination since its inception...I have found it to be absolutely correct and dependable, and very easy to use...I wouldn't be without one".

Joseph Ruttenberg, A.S.C.
Director of Photography
Metro-Goldwyn-Mayer Studios
Culver City, California

NORWOOD Director Incident Light

EXPOSURE METER

With the Patented, 3-Dimensional Photosphere!



Joseph Ruttenberg is one of the world's foremost cameramen. In a field where correct exposure is an absolute essential, it is, indeed, a tribute that Joseph Ruttenberg selects the Norwood Director as the exposure meter to use. With its patented, 3-dimensional Photosphere, the Norwood Director is the **only true** INCIDENT LIGHT exposure meter. It reads all the light falling on the subject, giving you truly life-like quality in your pictures. And it's simple. You take **one** reading for your subject, and get **one** perfect exposure. Priced at only $32.95 (no tax) with Photosphere, Photogrid and Photodisk. **Write for Literature.**

DIRECTOR PRODUCTS CORP.
570 FIFTH AVENUE
NEW YORK 19, N. Y.

Stalking Birds with Color Camera

(*Continued from page* 58)

right spot and stand more or less in profile before the lens.

To accomplish this, I set up, near the automatic feeder, a slender post with a cross board on top less than two inches wide and six inches long. On the middle of this strip of wood I fastened a small pan to hold sunflower seed. In this way all the action would take place squarely in front of the lens.

It must not be thought that I spent all my time in the grass blind in the garden, though I enjoyed watching the birds at close range and prayed for sunshine between 8 and 9 in the morning so that I could make a couple of snaps before speeding to the campus to hold my classes.

A New Light Dawns on Bird Photography

It all happened so quickly I could not see what occurred; yet here it is before me as clear as the printed page.

First, I had heard the distant call of a female Cooper's hawk and seen the answering excitement of her youngsters six feet in front of the blind. A darting shadow, a flash, and the mother bird stood there glaring at me with fire in her eye. One foot grasped the branches of the synthetic nest we had built at the base of the tree; the other held a plucked starling.

But so quickly had the hawk come that I had no mental image of her in the air. I could not tell how she held her wings or tail as she approached, or whether her talons were withdrawn or fully extended. I did not even notice that she had food in her bill. I might have supposed she carried it in her claws, for she certainly had it in her foot when her image finally fixed on my retina.

A little experience with electronic flash had trained my fingers to press the shutter release of my Graphic at precisely the right instant, so that the resulting flash of 1/5000 second duration occurred when the bird's image was passing the middle of the film. The result was the whole story in natural color: the frozen action of a predatory hawk returning to her young with a plucked bird in her bill. A few years ago we would have branded such a photograph a "nature fake," impossible for any camera to produce; but today it is fast becoming commonplace.

We next turned our attention to a bird which is the antithesis of a Cooper's hawk —a friendly little chickadee with no allergies to people or to cameras.

"Don't close your eyes, Dolly," I admonished my daughter as we tried for photographs of the chickadee flying to her lips to take a peanut from her teeth.

The first series of pictures we had made were ruined by tightly closed eyes, though neither of us had noticed at the time that, no matter how interested Dolly was in having a friendly little bird perch on her chin, she unconsciously shut her eyes when she saw it nearing her face.

The camera had caught all the eagerness and anticipation of the chickadee, but Dolly had reacted in a most natural, but non-photogenic, manner.

So this time I constantly reminded Dolly to keep her eyes open. With conscious effort she partially did so, giving added charm to the photograph of a truly wonderful experience — that of meeting a wild creature face to face (or tooth to nail, as Dolly puts it) with a natural expression of confidence. [*See page* 58.—Ed.]

Improved Edgerton electronic flash lamps now provide sufficient light so that, with two lights set at two feet from the subject, the correct exposure for Kodachrome is attained by shutting the diaphragm to *f*/16. There is the possibility that at some time in the future new types of reflectors will be developed which will permit the lights to be set at greater distance from the subject. This cannot be done now without opening the diaphragm wider to compensate for the increased distance. Although usually I employ two lamps, occasionally I use three for greater coverage and more intense illumination.

When shooting high-speed flash of flying birds, if one waits until the bird is at the desired spot before pressing the release, one will photograph a blank every time or at best get only the bird's tail on the film.

The photographer has to learn from experience his personal delay in reaction from the moment he says to himself, "Shoot," until the message is conveyed to his finger tips with the resulting flash, and he has to estimate how far the bird will travel during that delay.

We began our practice shots with electronic flash at a feeding station for birds, where their comings and goings could be somewhat regulated. It is necessary to have the apparatus set up in advance, with lens and lights trained on a definite square foot of space where the action is to take place. In addition, the action has to occur on a very narrow stage, for the depth of field is only a few inches.

Therefore, I trained the birds to feed in front of our blind on a shelf about six inches long and two inches wide, and I placed a convenient perch about two feet from the shelf on which the birds were expected to alight before flying to the feed.

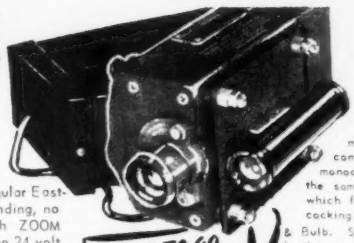
Eighteen inches, I discovered, was my delay in reaction. That meant I had to push the shutter release the moment the bird left the prepared perch if I wished to catch him in the center of my film, which was focused on the square foot 12 inches distant.

Even after all these preparations, I sometimes photographed the blank blue background which I had set up behind the foot shelf to avoid the blackness of most flash-bulb pictures. The reason for this was that the birds occasionally changed their minds after leaving the perch and flew to the ground or to the top of the set—and, after all, I was no mind reader.

Duck Hunting With A Color Camera

The man with a camera knows neither season nor bag limit. He is restrained

Famous Gov't Surplus 16MM CAMERA



That famous "gun camera" used by the Navy and U.S.A.F. Now adapted to hand use for making professional or amateur movies. Has a 1-3/8" (35mm) lens with built-in exposure guide & shade. Adjustable for 3 SHUTTER SPEEDS– 16, 32 & 64 frames per second. Uses regular Eastman magazines (50 ft). Requires no winding, no film threading. Comes complete with ZOOM Range-finder & Battery Box. Operates on 24 volt current supplied by ordinary flashlight or dry cell batteries. THIS IS A COMPLETE UNIT – Needs only film and batteries. Takes beautiful pictures in Black & White or Full Color.

READY TO GO 44.95

CONVERTED MODEL – Rebuilt with special adapter which FITS ANY STANDARD 16mm MOVIE LENS. Makes the above camera one of the finest of its type on the market. Available with or without lens but comes with adapter. WITHOUT LENS - 59.95
WITH ELGEET - f:1.9, 25mm lens - - - - 121.95

NOTE: Many other ELGEET & WOLLENSACK LENSES in Standard, Wide Angle & Telephoto available. Prices on request.

BATTERY BOX

Custom made to take single cell flashlight batteries to provide 24 volt power for operation of camera above. No wires to solder-no connections to make. Just insert batteries & its ready. Has clip to fasten to belt. 3.29

"ZOOM" Viewfinder

Has an amazing Telescopic action. Can be used on all 8 & 16mm movie cameras. Combined 5 focal lengths for 8mm and 2 focal lengths for 16mm cameras. Specify camera & lens size. ONLY 7.95

16mm FILM

In Genuine Eastman magazines. 50 feet of fresh Black & White film. Can be used in G.S.A.P. or most standard, 16mm magazine type, movie cameras. Price includes processing in our own plant. 2.75
Same in COLOR FILM – $6.00

HOLLYWOOD 8 & 16mm REWINDS

Takes 8 & 16mm film reels up to 400 ft. All steel construction with durable crackle finish and modern design. Has a convenient, combined drag brake. 8.39

FILM SPLICER

For 8 & 16mm film. Makes a clean, strong splice in 20 seconds. All stainless steel with precision scraper. 6.39

PORTABLE GLASS BEADED SCREEN

Adds lustrous, life-like brilliance to your pictures. Easily portable, fully adjustable for height and picture size. Sturdy metal stand has adjustable tripod legs. In three sizes.

Palley SCREEN SPECIAL

We Also carry "RADIANT" and "DA-LITE" screens.
30"x 40" 10.50 40"x 40" 11.95 37"x 50" 15.50

NEW! PHOTO TRIPOD

With friction lock, single control head. Precision machined body and leg hinges are made of dural. Highly polished to a gleaming finish. Extendable legs are of special hardwood in a natural finish. Can be extended to approx. 6 ft. Head tilts freely and is quickly locked into position by handle control. Ideal for large or small cameras, telescopes, etc. 7.95

DAVIDSON-STAR "D" TRIPOD

Fits any Movie or Still Camera. Head pans a complete 360 degrees & tilts forward & back a full 180 degrees. Single control, fluted, handle locks head in any position. Legs are triple-section for faster, easier set-ups and will not jam in sand, dirt or water. A knurled collet locks legs at height with a quarter turn. Has rubber tips. Aluminum alloy construction with lifetime lubricated, bronze bushings. Extends to 58½ inches - closes to 25½ inches. 14.99

230 PAGE 1952 CATALOG

Showing 1000's more **BARGAINS** in **NEW** and **WAR SURPLUS MERCHANDISE!** Photo and Optical Supplies, Clothing, Camping & Outdoor Supplies, Tools Machinery, Housewares, Elect. Supplies, etc. Send only 50¢ to cover cost of hndlg & mailing.

VU-AID COLORMASTER SLIDE PROJECTOR

For 35mm or 2"x 2" frame. Has f:3.5 lens with 4" focal length. Condenser & objective lens are held in strict tolerance to give maximum light transmission. All steel construction. Overall size: 5¼" x 5½"x 12¾". Available with 100 watt lamps. 9.95

PALLEY SUPPLY CO
2263 E. VERNON AVE., Dept. FB
LOS ANGELES 58, CALIF.

Tremendous Savings in WAR SURPLUS

ALPA REFLEX

Made in Switzerland by Swiss watchmakers. The only 35mm camera which combines a coupled range-finder AND a monocular REFLEX FOCUSING SYSTEM in the same unit. Has bayonet type lens mount which focuses from 3 ft. to inf. Automatic cocking shutter has speeds up to 1/1000, Time & Bulb. Single knob moves film and winds shutter. Body is pressed steel, leather covered & chrome plated. Ideal for all types of photography - indoor or outdoor with any 35mm film. Comes with ALFINON - 5cm - f:2.8 lens. 242.00

We also stock 8 other top quality lenses (including tele-raphic photo) for this camera. Write for complete information.

FAMOUS RICHOFLEX CAMERA

Has built-in flash synchronization for all standard equipment. Simple operation – fast, easy loading. Short cocking, compur type shutter and lens apertures from F:3.5 to F:22. Both lenses are 80mm focal length. Taking lens is fully anastigmatic coated and color corrected. Both lenses are precision coupled. All metal construction. Unconditionally guaranteed. Including leather case.

ONLY 38.50

NOTE: Our COMPLETE PHOTOGRAPHIC DEPT., features many of the leading cameras, projectors, binoculars, lenses, darkroom equipment & accessories. Write us your requirements

CAMERA CASE

Made of genuine REXHYDE. Has 1 large section for camera, flashgun, lightmeter, etc and a smaller section for extra film, bulbs & gadgets. Waterproof, scuffproof and durable. Large section has full zipper top. Shoulder strap adj. Ideal "carry-all" for amateur or professional. 5.75

That FAMOUS – KINAX CADET

French made. Extremely sturdy. Simple to operate yet suitable for all practical uses. Take standard No. 620 roll film (2¼" x 3¼" picture). Has coated Kior, f:6.3 lens with f: stops to f:22. Full focusing mount. Shutter speeds from 1/25 to 1/100 and bulb. Built-in flash synchronization. Convenient folding design. Eye-level or waist-level viewfinder. An excellent "family" camera – ONLY 26.95

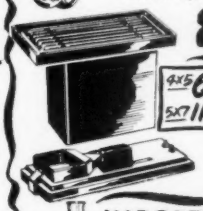
A PALLEY SPECIAL 16mm FILM REELS & CANS

Full 400 ft. cap. Fits all stndrd. projectors, rewinds etc. Complete with can - ONLY 89¢

FLASH-CAMERA HOLDER

Holds movie or still camera between light source. Takes 2 - Photo flood or flash bulbs. Has switch, extension cord & handle. Exposure guide chart included. 16½" wide. Lightweight. ONLY 5.19

COLOR FILM TANK



4x5 6.90
5x7 11.50

Made of extra heavy Thermo-Set Plastic. Can be submersed in hot or cold water for temperature control in color work. Positively light tight. Has off-center pouring device to prevent chemical 'spotting' on film. Holds 8 film hangers and 1 quart of solution.

IMPORTED RESEARCH MICROSCOPE

A top quality, Laboratory Instrument. Gives 50X – 1500X MAGNIFICATION. Universally used for the study of Bacteriology, Histology, Pathology, Biology, Botany, Criminology, Analysis, etc. NOT A CHEAP IMITATION! Has a revolving triple nose-piece, a large, fixed stage with a detachable, mechanical stage, two dry, achromatic Objectives (10X and 40X), one, oil immersion Objective (100X N.A. 1.25) and three Huygenian eye-pieces (5X, 8X, 15X. Also has adaptors available for such popular cameras as; Contax, Leica, KineExacta, etc. for the making of photomicrographs, etc. Write us for details. 179.00

Complete Model KHS

CLAMP-ON ANYWHERE LAMP

One of the handiest lights a photographer can own! Clamps on anywhere. Fully adjustable, swivel lets reflector move freely. Can be used with photoflood or photoflash lamps. Also used as reading lamp, work lamp, etc. Socket assembly, includes clamp, adjustable swivel, cord and plug.

Spot Reflector (5" dia.) . . . . . 1.09 EA
Parabolic Flood Reflector (9" dia.)

Order from this Ad. All Prices F.O.B. Los Angeles. Pay by M.O. or Check. P.O.'s Accptd. from D & B firms. ½ deposit with C.O.D.'s.

LARGEST FIRM OF ITS TYPE IN THE WORLD

mitchell

SAVES YOU MONEY

Our time proven Fairness is your assurance of a Square Deal

Sensational Import 35MM Diax II

Schneider Xenon F2—Single Window Coupled Range Finder, Auto Shutter wind and film transport. List price $14.00, complete with leather ever-ready case, only..$109.95

Shipping weight, 6 lbs.

"Used" New Appearance TDC Mainliner projector

used **$36.50**

2x2 35mm 300 watts Super Bright, Super quiet blower, list price $58.50

Shipping wt., 15 lbs.

Brand New Kine Exakta

"T" Coated Zeiss Biotar F2, everedy case, regular $315.00, only..$199.50

Shipping wt., 9 lbs.

New Thrifftite electronic flash AC-40

for most cameras with built-in synch., list $49.50. Special..$35.95
Connecting cord.. 1.35
Universal bracket.. 1.35

Shipping wt., 7 lbs.

A selected group from our used department.

Contax IIa "T" Sonnar f2	$239.50
Bell & Howell Sportster f2.5, case	49.50
DeJur Fadematic Mag 8mm f2.5	74.50
Kodak 8mm Mag. Ctd f1.9 lens, case	84.50

ATTENTION SERVICE PEOPLE YOUR ORDERS RECEIVE TOP PRIORITY

BRAND NEW LIFETIME GUARANTEE, BELL & HOWELL 16MM MAGAZINE

Autoload
1" Super Comat F1.9.. **$129.50** 1" F2.5 **$109.50**

Shipping weight, 8 lbs.

SCOOP . . . DEJUR MODEL 5B

Exposure Meters, ASA calibrated, complete with leather case, only..... **$12.95**

Shipping weight, 4 lbs.

SAVE $48.00

Brand New Bell & Howell 8mm Companion camera, F1.9 focusing lens, list $139.50, only..... **$91.50**

Shipping weight, 7 lbs.

Include postage—overpayment refunded—C.O.D. 10% Deposit

mitchell

CAMERA STORES, INC.

127 West 50th St. (At Radio City)
New York 19, N. Y.

ly by the limitations of his equipment, the weather, the thickness of his skin, and his ingenuity in getting close enough to his quarry to make good pictures.

Those of us who have shifted from gun to camera now get greater satisfaction from the string of Kodachromes we can show to our friends than we ever did from the string of ducks hung up in the woodshed or stored in the home freezer.

When ducks are feeding, there is a great deal of activity, and even when the lighting conditions are ideal, one has to use the lens wide open and speed up the shutter. When ducks are not feeding, they seldom come close to blinds; they are, moreover, very allergic to having lenses pointed at them. Even in parks or refuges, where they have become accustomed to people, they resent cameras and turn their backs on photographers. A flash gun has nearly as frightening an effect as a shotgun.

Many of the brighter colors on waterfowl are not due to pigment but to iridescence, and even the slightest turn of the head may change a brilliant green to dead black. For this reason, one frequently can make a dozen exposures of a pintail or a mallard or a wood duck standing in the same spot and have no two of them turn out exactly the same.

The camera hunter naturally hopes to photograph his birds in their best plumage. He is restricted, therefore, largely to the winter and early spring, when the weather is normally at its worst and sunny skies are at a premium. One cannot wait for summer, for by that time the brightly colored males will be assuming dull feathers, like those of the females.

When preparing to photograph a bird at its nest, I do not immediately place the camera or the blind where I want to use it. I have learned by experience to set it some distance away until the birds have grown used to it and accepted it as part of their mental picture. The longer I leave it, the more quickly will they accept it when I move it up to the required four or five feet from the nest.

The birds' parental instinct will overcome to some extent fear or objection to change, the reaction varying with the individual and with the particular stage of the nesting cycle. All birds, however, are resistant to change and an understanding of their reactions is essential to a bird photographer.

On one extended trip, to get the birds used to a blind, we usually set up a dummy blind, a tripod of three sticks and a shelter half, about 20 feet from the nest. We left it for a day or two, or until the weather cleared sufficiently for photography, then replaced it with a more commodius blind set 6 to 15 feet from the nest, depending on the size of the bird. Soon we had eight dummy blinds and three full-sized blinds and were moving from one nest to the next, as occasion demanded.

David shared my pack and served as "go-awayster" by tucking me into the blinds and conspicuously leaving the vicinity so that the birds would think the coast clear.

On one of the brighter days I started the morning in a blind by the nest of a little brown crane, about two miles from camp. Two hours later, having obtained stills and motion pictures of this bird, I jumped to the blind by the nest of an emperor goose and then to one by a black-bellied plover. I finished the day with a western sandpiper, Sabine's gull, oldsquaw, and spectacled eider, the last two not requiring blinds.

It was all very exciting to an ornithologist—and a photographer. Certainly there's no better way to learn about birds than to photograph them. One who observes birds at a distance through binoculars as they flit through the trees has many a thrill as he makes new acquaintances or hears new songs. But the one who watches them for hours at arm's length, at the nest or feeding station, acquires a fund of understanding of bird life and bird instinct that can be gained in no other way.—

Blinds for Bird Photography

HUNTING BIRDS with a camera takes a great deal of skill, especially if you want to make dramatic close-ups like many of Dr. Allen's ornithological portraits. One technique sometimes used by nature photographers is to place a pre-set camera near the nest or feeding station and then operate the shutter by a string or other remote-control device. But obviously it's much better if you can be at the camera where you will be able to focus sharply on the bird, advance film, and in general work more swiftly and efficiently. This usually requires a place of concealment—a blind such as hunters use.

For his blind, Dr. Allen uses a collapsible metal frame made from steel tubing fastened together with bolts. It is light-weight, easy to carry in a car or back pack, and can be covered with a wide variety of materials. For short field trips he frequently employs grass mats such as are used in displays by florists, caterers, undertakers, etc. These mats wave, not flap, in the wind and thus look quite natural. But they are rather heavy and clumsy to handle. For long trips across rough country Dr. Allen prefers a covering made from strong denim or burlap. When shooting from tree tops it may be necessary to adapt the blind to the surrounding foliage, in which case he uses actual leaves and branches.

For amateurs interested in backyard bird photography any cardboard or wooden box is satisfactory if large enough to conceal a person, camera, and tripod. An equally simple blind can be made by driving four stakes into the ground and covering them with burlap bags. (Cut a small hole for your camera, of course.) Any blind should be set up and left for a few days before you start using it so that the birds will become accustomed to the strange object.

Masterpieces in Miniature!

Here are your companions to a new world of photographic brilliance and visual beauty... the world famous Nikon camera and the sparkling Mikron Aristocrat Binocular. As a fine camera demands the highest degree of mechanical skill and optical science, so must these qualities be incorporated in the manufacture of a truly fine binocular. You have found these qualities in the Nikon camera and the Nikkor lenses—now they will be yours in the outstanding new binocular, the Mikron Aristocrat.

Only one of the world's foremost optical manufacturers could produce the Mikron Aristocrat—and Nippon Kogaku alone brings it to you for $64.50, less than half the price of comparable binoculars. The Aristocrat incorporates central focusing... coated optics... Leman prisms (a type of construction that gives the glass its distinctive shape and compact size, yet permits full six power magnification).

Take the Nikon camera and the Mikron Aristocrat with you this summer—enjoy them all year long!

WRITE FOR COMPLETE INFORMATION ABOUT THIS NEW KIND OF BINOCULAR—AND THE FIVE OTHER MIKRON MODELS!

NIKON CAMERA CO., INC. CAMERA DIVISION · OPTICAL DIVISION
25 CALIFORNIA ST • SAN FRANCISCO, CALIFORNIA

LOOK! THESE PHOTOS WERE TAKEN AT THE SAME DISTANCE!

Both photos reduced from 4" x 5
Photos by Si Cioff

Exercise Your Skills
Enjoy Exciting New Thrills

300 POWER* ZELEX II TELEPHOTO CAMERA LENS KIT ONLY $6.00 Post Paid

Kit consists of Lens and Instructions (Wood Parts Not Included)

Camera You Build Looks Like This

*Gives area magnification 300 times that of average Reflex camera (over 17 diameters larger!). Crisp Definition Guaranteed.

Photograph distant objects 300 times larger than with an ordinary reflex camera. Take awe-inspiring needle sharp photos of subjects miles away . . . as clear and sharp as pictures taken with telephoto cameras that cost hundreds of dollars. And realize the pleasure of making this powerful telephoto camera yourself . . . easily, quickly, in one evening. Kit consists of 52" focal length lens, easy-to-follow illustrated instructions, and information on how to save 75% on film cost by making your own negatives for your Zelex II telephoto camera. Money back guarantee.

ORDER TODAY! Send Check or M. O.

LEMAR SCIENTIFIC CORPORATION Dept. P-6
3412 West Jackson Blvd. • Chicago 24, Illinois

Photography for PLEASURE or PROFIT

Learn at home. Spare time. Practical basic training. Long-established school. Many have earned while learning. Send coupon below for free booklet, "Opportunities in Modern Photography" and full particulars.

AMERICAN SCHOOL OF PHOTOGRAPHY
835 Diversey Pkwy. Dept. 226A Chicago 14, Illinois
Send booklet, "Opportunities in Modern Photography," full particulars and requirements.

Name..... Age.....
Address.....
City..... Zone..... State.....

A Remedy for Ailing Prints

(*Continued from page* 68)

ter and 1 eyedropperful of the hypo solution from the tray. When we say "eyedropperful" we mean as much as the eyedropper will pick up at one "squeeze" of its rubber bulb. It is not actually full.

Place the wet print on the table and remove the excess water from it with a squeegee or sponge (the sponge must be soaked and squeezed out; a dry sponge would scratch the print). The brush or a swab of cotton is used to apply the reducer, depending on the size of the area to be worked on. On a very small area use the small brush, on a little larger area the larger brush, while on an extended area use the swab of cotton. Dip either brush or cotton into the reducing solution; if cotton, squeeze it out well, or if brush, wipe it on a piece of blotting paper to remove the excess amount of reducer. Now squeeze out *well* the large piece of cotton in the hypo tray and hold it in the other hand, ready to stop the action of the reducer immediately when needed.

The application of the reducer must be done with a constantly moving brush or cotton wad unless the area to be lightened is very small. First apply the reducer for about 5 seconds, then wipe the reduced area with the hypo-soaked, well-squeezed-out cotton; apply the reducer again for another 5 seconds, wipe it again. Continue until the area worked on becomes as light as you want it to be. When it is just right dip the wiping cotton into the hypo and wipe the print with it, letting the hypo solution cover the area just reduced. After about 20 seconds, squeeze out the cotton well and absorb the excess hypo on the print with it. Now you are ready to work on the next area to be reduced. Repeat the same procedure over all the parts to be lightened. When there is no more reduction to be done, put the print into the hypo tray and let it soak there for about 5 minutes, then wash and dry it as usual. Reduced prints should not be dried on a heated or a belt dryer because the reducing process may have softened the emulsion and heat or the belt could damage it.

As you see, the process is very simple indeed. The heart of it is the motion of the two hands: one applies the reducer with brush or cotton, the other wipes it with hypo-soaked cotton to stop reduction. After a little practice these motions become almost automatic and make local reduction as simple as drawing on paper with a pencil.

The following additional information will help you to get good results and avoid mistakes: Not every print responds equally well to local reduction. Some prints require a longer application of the reducer than other prints, or a more concentrated reducing solution should be used on them. We started with the standard concentration (2 drops saturated ferricyanide solution, 4 eyedroppers water, 1 eyedropper hypo), but if it works too slowly you can add another drop of the ferricyanide solution. If, on the other hand, the reducer works too fast, add one or two more eyedropperfuls of water. For best results the reducer should work slowly, but visibly.

Mix the reducer before putting the print on the table. Around the neck of the bottle there is always some fine ferricyanide powder as the result of evaporation of the solution. Although invisible, it may settle on the wet print and cause innumerable small white spots. The print must be thoroughly wet but with no excess water on its surface, because when it starts to dry the reducing solution will form droplets on it instead of covering evenly the area to be worked on. These droplets will of course cause spots. If you work on the print so long that it starts to get dry, just flood the area being reduced with a little hypo by soaking the cotton and squeezing it out over the print. Spread the hypo with the cotton and after about one minute remove it with the squeezed-out cotton. The print has absorbed enough moisture to allow the reducer to spread evenly.

While local reduction is easy when done exactly according to these instructions, controlling the edge of the reduced area will require a little practice. You may want to have either a sharp edge or a blended edge, and when you have a slow working solution this control will be easier. To get a sharp edge just cover the desired area evenly with the reducer, wipe it, cover it again, etc., until sufficient reduction has taken place. To get a blended edge start at the center of the area to be reduced and spread the reducer toward the edge with a circular motion, wipe, start again at the center, etc. With this procedure the center of the area will have a little more time to reduce—to get lighter—resulting in an even blending around the edge. The description may sound somewhat complicated, but actually the work is easy, especially after a little practice.

If, when you finish working on an area and find that a few spots remain unreduced or insufficiently reduced, do not despair; the print is not spoiled. You can work on these spots afterward as if they were small separate areas to be reduced. Tiny dark blemishes, like freckles in a portrait, are reduced by applying the solution with the tip of the small brush. For very dark spots, a slightly stronger solution may be needed. And if a few small areas become too light, you can correct them during the regular spotting of the print later on.

Do not overdo local reduction! After you are through, the print should not reveal the work that has been done on it. Clear up the highlights, remove unwanted dark spots or areas, introduce highlights, but all this must be done carefully and without spoiling the natural appearance of the print. This method works so well that there is always a tendency to overdo it, especially in the beginning. Since you may spoil the first print you work on, use a discarded print to practice on before tackling one you really want to save.

Once you master the process you will find countless uses for it, and as a result the quality of your pictures will greatly improve.—

Reflected Light

(*Continued from page* 82)

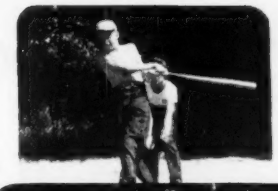
be excessively high and the indicated exposure so short that important shadow areas will be underexposed and their detail blacked out. In the first case, the exposure must be decreased and in the second, increased unless the particular effects specified above are desired. When basing exposure on over-all outdoor brightness readings, it is important to keep the sky brightness from raising the meter reading unduly. This is done either by pointing the meter down slightly or shading the top of the cell according to the meter instructions.

Making over-all brightness readings with a reflected-light meter along the lines described above offers few advantages, if any, over the incident-light method. In fact, many beginners whose main interest is producing a printable negative and passable picture and who are not interested in the finer points of exposure control may find it a lot easier to determine their exposures with an incident-light meter or a reflected-light meter with a suitable light-integrating attachment. It is necessary merely to aim the incident-light meter at the camera from the subject position to derive a good average exposure, without being concerned about the distribution of light and dark areas of the scene.

The reflected light method really excels when it comes to reading the brightness of the scene, area by area. Instead of estimating the gradation and detail rendition of the final picture on the basis of an average brightness reading, you measure the actual brightness of the shadows, the principal highlights, and the background areas and expose for one or the other to get the exposure effect you want. If the range between the brightest significant highlight and the darkest significant shadow as measured by the meter does not exceed the useful range of the film (128:1 in the case of black-and-white and 4:1 for color), an exposure based upon the average brightness produces normal gradation and good detail in the shadows and the highlights. If the range of subject brightnesses exceeds the useful range of the film, you can select the exposure that will normally expose or purposely over or underexpose the main element of the scene.

In making close-up readings, you must observe two precautions. First, hold the meter close enough to the area being measured to keep the surroundings from influencing the brightness reading. Secondly, be sure that the meter and your hand do not cast a shadow on the area being measured and thereby lower the reading you get. Additionally, if you are after a normal family of gradations in the end-result, you have to interpret your close-up readings so that flesh tones and other highlight areas reproduce lighter than darker-colored areas under the same illumination and so that shadow areas reproduce darker than unshaded areas of the same general color value. Thus, if you peg your exposure to the brightest significant flesh tone, you must double

"I got the batter's *swing* . . .



. . . and I got the freckles on his nose!"

Bausch & Lomb
TELEPHOTO
ANIMAR LENSES
for 8 mm and 16 mm Cameras

THERE speaks another movie maker who's learned professional technique. His normal lens catches routine action; then, a quick switch to his Animar Telephoto lens gives him vivid, detailed close-ups of distant subjects . . . big on-the-spot views of exciting action. For added interest in your films, an Animar Telephoto lens is a *must* on your camera. If your dealer can't supply you, *write us direct.*

"For professional quality in Your movies"

BAUSCH & LOMB
8mm and 16mm
ANIMAR LENSES

Available in a complete range of speeds and focal lengths

BAUSCH & LOMB OPTICAL CO.
30606 Martin Street, Rochester 2, N. Y.
Please send me my FREE copy of the feature folder on B&L Animar Lenses.
NAME .....
ADDRESS .....
CITY ..... ZONE ..... STATE .....

Ektachrome Processing

48 Hour Service

SIZE	PER SHEET
2¼ x 3¼	$ .50 each
3¼ x 4¼	.50 each
4 x 5	.65 each
5 x 7	.85 each
8 x 10	1.25 each

Your film will receive the same expert handling as our own film which we prepare for color portrait work.

Roland Jeanneret

4526 MAIN ST.
KANSAS CITY 2,
MISSOURI

FREE CAMERA, LENS and EQUIPMENT **CATALOG**

JUST OFF PRESS. 72 pages crammed with THOUSANDS of newest PHOTO TOOLS, CAMERAS, (Press, Studio, Candid, Special Purpose, etc.), LENSES, PROJECTORS, Lighting Equipment, Developing Equipment, ENLARGERS, etc. for the amateur and professional, in every day, scientific or industrial work.

Burke & James, Inc.
FINE PHOTOGRAPHIC EQUIPMENT FOR OVER 54 YEARS
321 S. Wabash Ave., Chicago 4, Ill. U.S.A.

Essential Equipment!

a bow for a violin...

Enteco Filters

for your camera!

first because they're **finest!**

Expensive cameras deserve them...inexpensive cameras **demand** them...ENTECO...the finest filters your money can buy...for the finest pictures your camera can take...because ENTECO filters are checked for precision at 6 different stages during the manufacturing process in ENTECO'S own modern optical plant.

Write for complete list and free informative literature

Enteco INDUSTRIES, INC.
610 Kosciusko St., Brooklyn 21, N. Y.

MANUFACTURERS OF AMERICA'S FINEST FILTERS AND LENS ATTACHMENTS

NO eye strain!

NO distortion!

. . . ONLY COOL, NATURAL **BRILLIANCE**

WITHOUT BULBS OR BATTERIES

and only **$7.95**

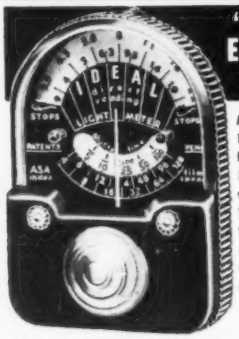
Black, Gray or Brown Plastic

COMPARE ALL THESE EXCLUSIVE FEATURES

- Comfortable group viewing, binocular vision.
- Uses daylight or artificial illumination. No hot spots.
- Holds 36 Readymounts or 15 glass slides.
- Uses film strip up to bantam size.
- Additional magnifier; finest optical system.
- No bulbs or batteries to change.

MICO Vue'

At your local camera store, or order direct
MICO PHOTO PRODUCTS CO.
119 S. Dearborn St., Chicago 3, Illinois



"IDEAL" EXPOSURE METER

Accurate photo-electric light meter, for perfectly exposed pictures. Reads directly in f stops,—no calculating. Simple, quick, easiest to use. For all movie and still cameras, regular or color film.

Incl. Leather Case **$9.95**

THREE YEAR GUARANTEE

"IDEAL" RANGEFINDER

Precision optical instrument shows exact distance for perfect focusing and clear, needle-sharp pictures. Just look through finder and turn knob until double images come together. Specify metric or feet scale.

THREE YEAR GUARANTEE **$2.95**

AT YOUR DEALER
OR SEND CHECK OR MONEY-ORDER DIRECT. WE PAY POSTAGE.
FEDERAL INSTRUMENT CORP.
DEPT. PP6 14-02 BROADWAY LONG ISLAND CITY 6, N. Y.

the indicated exposure, whereas if you base it on the most important shadow area, the indicated exposure must be halved. These corrections are not too important with short-scale subjects, but they are practically indispensable with long-scale subjects that approach the limits of the film you're exposing.

When you find it necessary to take a close-up reading of a hand, arm, sleeve, or other substitute target because the essential areas of the subject are inaccessible, be sure to hold the meter at the angle you would normally use in reading the brightness of the actual subject area. If your target is a hand or an arm, be sure to double the indicated exposure to account for the relative lightness of the skin color.

The white-card method, which is often used in copying and which has to be used when the subject is too small to be measured accurately by the meter cell, is an extension of the substitute-target technique. The white card is assumed to reflect five times as much light as the average colors of the scene, so the indicated exposure is arbitrarily increased five times. The result is essentially an incident-light reading since you are measuring (albeit with a reflected-light meter) the intensity of the light falling on the card (and by substitution, on the subject). The white-card method can be useful also when there is barely enough light reflected by the subject to affect the meter cell, for it increases the meter sensitivity by a factor of 5. Some photographers use a special gray card, which reflects 18% of the light that falls on it, as a standard target, particularly for color photography. This modification may be a little more accurate though somewhat less useful than the use of a white card. The gray card is easier to keep clean, but it can't be used for extending the sensitivity of the meter under low-level illumination.

The accompanying illustrations represent typical exposure problems that I have solved by one or another of the reflected-light measuring techniques described here. Essential data are included in the captions. Use them as a guide in working out your own exposure technique with your equipment. Bear in mind the fact that precise exposure control requires practice and intelligent application of your experiences. Reflected-light measurement is not a "cinch" but it is a gateway to superior photography for anyone who has the ambition to learn its many possibilities and work at them.—

What They Say—

Simply look with perceptive eyes at the world about you, and trust to your own reactions and convictions. Ask yourself: "Does this subject move me to feel, think and dream? Can I visualize a print—my own personal statement of what I feel and want to convey—from the subject before me? Are my ideas communicative?

—Ansel Adams

Mexican Bullfight

(*Continued from page* 64)

card and three *matadors*. Each *matador* fights and kills two animals. The *matador* has his own troupe of assistants, called a *cuadrilla*. In the troupe are a *picador*, a *banderillero*, a sword handler, and various peons, who do not have any special skills and do menial tasks. The *picador* has a string of horses for his use during the fights. The *matador* and the *banderilleros* fight on foot.

"At the very beginning of the afternoon's festivities, there is a *paseo*, a parade of all the *matadors* and their *cuadrillas*, led by a man on a horse. The parade comes into the ring from a large gate in the wooden barrier surrounding every arena. The *matadors* walk abreast and their respective *cuadrillas* follow in single-file behind them. This is very colorful—the prancing horses, the *toreros* in their brilliant gold and silver-embroidered costumes, the tawny color of the sand in the arena. Needless to say, this is a must picture."

Another must picture is the first bull of the afternoon. He will charge out of a bright red door in the barrier, which the *toreros* call the Gate of the Fright, and he'll determine the temper of the crowd for the rest of the afternoon. If he's from good stock he'll be a majestic animal. He'll stand about chest high to an average man. He'll blink in the sunlight and nervously tear the ground with his hoofs. The plaza will be quiet as everybody studies him. Then he'll see something stir in the breeze; he'll lower his massive head with the lethal horns glinting in the sun and he'll charge. When he hits the heavy wood barrier the shouts of *Ole!* from the crowd will tell you that here is an *aficionado's* dream—what the Mexican calls a brave bull. Get a picture of him then, before the men have had a chance at him, while he's still alive and proud. (*Lack of space prevented our showing some of McCombe's recommended "musts," but you should heed his advice and get them all for a complete record of this exciting sport.*—Ed.)

"Every bullfight," advises McCombe, "has four acts, each with a purpose, each different, and each a wonderful source of good pictures." In the first act the *matador* makes passes with a brilliant red and gold fighting cape. This is to gauge the animal's charging characteristics. You can make several shots of the *matador's* progress back and forth across the ring as he works the animal with the cape. This graceful action is particularly well suited to color photography, since the two yards of swirling red cape will lead the bull in sweeping arcs that seem to last forever (see page 62). As the action speeds up, you and your camera should keep pace.

"During the second and third acts you and your camera will be treated to a lot of action, so be ready to shoot at a moment's notice. This is where the *picador* and the *banderillero* enter the pictures," quips McCombe. "First the *picador* on his horse, with a stout, steel-tipped lance, comes into the arena. Wham! The bull charges into the horse. Sometimes the horse and rider are knocked over, and everybody else runs into the ring trying to get the bull away from the fallen animal and man." The *picador* is busy fending off the bull's charges with his lance, planting the pole squarely in the hump of muscle behind the animal's neck. This is supposed to make the animal give up favoring any particular horn.

"After enough horses have been worn out by the bull's charges, the fleet, agile *banderillero* enters the the ring on foot, holding a barbed, ribbon-adorned stick in each hand," says McCombe. "The man runs. The bull charges at him. When the paths of the man and beast cross, the man suddenly whirls, drives the *banderillas*, the shafts, into the same hump of muscle, and darts away, leaving the bull still running, bewildered." You need a quick shutter-finger to get pictures of these action-packed moments of the *corrida*.

The last act, the kill, provides the most drama. Since the ancient days of bullfighting in Spain, the kill has been called the "moment of truth." It is that for you, too. In the picture of the kill, you will record all the truth there is in the spectacle. Killing is either done right or wrong. When done right it is a thing of rare dignity and courage, and is truly brave. If done wrong, it is a shabby thing, a slaughter. Some *matadors* try little tricks to get the killing done without placing themselves in real danger. These tricks are lost to the crowd in the fleeting moments of excitement attending the kill. But your lens and the film have no emotions—they record only what is present. If they are satisfied, there is truth. All that goes before is merely the preliminary. The kill is the main event.

"With every pass of the *muleta*," observes McCombe, "the two combatants, the man and the beast, are as perfectly composed as though you had selected their positions and had asked them to hold still while you snapped the shutter. Your pictures are made for you by the very demands of the ritual itself." The *matador* and the bull are one, held together by the *muleta*, the small square of red serge, circling in a strange dance leading to the final moment.

McCombe has more comments. "After the bull is dead there are still pictures to be made. If the bull and the *matador* both have been brave, the judges will award an ear or a tail, or both, to the *matador*. He will then parade around the arena, grinning, holding his trophy up for the crowd to see. The crowd will be on its feet, cheering wildly. The body of the bull will be dragged around the ring by a team of mules, and then out a gate in the barrier. Then again, if the fight has been a bad one, if the *matador* has made a botch of the kill, the crowd will litter the arena with refuse, and roundly boo anybody who had anything to do with the program.

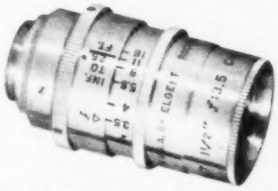
"Keep your shooting eye on the action at all times. You never know when something unusual is going to happen. *Toreros* are thrown down, or butted, or gored in the wink of an eye. Also, don't forget to get some shots of the crowd, particularly

An *Elgeet* telephoto lens gives you all 3

Distant action, scenery, famous people brought excitingly close—candid close-ups of the children taken without their knowing it—flowers and insects magnified as if under a microscope. An ELGEET telephoto lens on your movie camera gives you all this and more.

The exceptional quality of Elgeet lenses makes your movies better than ever. Exclusive rare earth optical glass, precision manufacture, hard coating with "Elcote," and full color correction assure crisp, sharp shots, both color and black-and-white.

Your dealer will show you the ELGEET lenses best suited to your camera and your needs at budget prices. See him soon.



Here's a New Elgeet telephoto lens

38mm f:3.5

1. Fixed focus for quick, easy shooting—provides 3X magnification for 8MM cameras.
2. Unique built-in depth-of-focus scale shows you at a glance the focus range.
3. Click stops on diaphragm.
4. Orienting back.
5. Built-in filter retaining ring to accommodate standard 21.5mm filters.

List price only **$25.75**

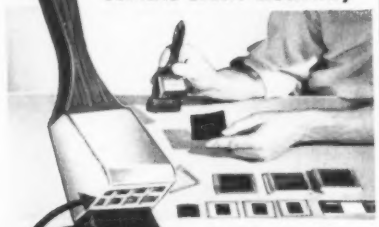
***Elgeet* OPTICAL COMPANY, Inc.**
838 SMITH ST., ROCHESTER, 11 N.Y.

MAKERS OF
The World's Finest Lenses

MAKES DUST AND LINT VANISH LIKE MAGIC!

STATIC master

The New Photographic Tool that destroys Surface Static Electricity



The Polonium STRIP Does the Trick!

- For cleaning slides before mounting
- For cleaning negatives before printing

Amateur 1" Model $4.95
Professional 3" Model $12.50

Static-Master removes static, dust and lint with one simultaneous brushing action. By this neutralizing action, dust is eliminated on negatives, film holders, enlargers, printers, slides and slide mounts. Print spotting and negative opaquing reduced to a minimum.

Buy Static-Master at your local photographic store or sent postpaid if cash with order.

NUCLEAR PRODUCTS COMPANY
2154 Newport Blvd. Costa Mesa, California

IN SOUTHERN CALIFORNIA!

The World's Finest Training for

COMMERCIAL PHOTOGRAPHY

AT A WORLD-FAMOUS SCHOOL

COMPLETE COURSE PHOTO JOURNALISM • ILLUSTRATION • COLOR • ADVERTISING • PORTRAITURE • ARCHITECTURE • FASHION • Enroll for the complete course or for selected individual subjects.

STAFF PERSONALLY SELECTED by Fred Archer, for teaching ability as well as professional accomplishment. It includes experts in every commercial field. You receive personalized instruction.

WORLD'S GREATEST FACILITIES Many modern shooting stages, laboratories and other unequalled facilities. A non-profit institution with a world-wide reputation for training that brings success.

Address inquiries to The Registrar.

New Classes Begin April 28, 1952

THE **Fred Archer SCHOOL OF PHOTOGRAPHY**

2510 West 7th St., Los Angeles 5, Calif.

the people sitting right around you.

"To help you get better pictures, here are some exposure hints. To begin with, you should get a seat on the shady side of the arena to keep from shooting into the sun. In addition, sit about three rows from the front, to make sure your angle of view will not be blocked by the barrier.

"If you're using 35-mm film, you should have two cameras, one with a normal lens and the other with a telephoto lens. If you have to make a choice, select the lens with the longer focal length. Most of the action will take place near the center of the arena, except when the picadors are involved.

"Do your shooting early, when most of the arena itself is still in sunlight. For Kodachrome, expose at 1/250 sec. at *f*/2.8 or 1/100 sec. at *f*/4. Don't shoot at any speed slower than 1/100 sec.; the action is so fast, you'll get only a blur. If you use black-and-white film, shoot at 1/250 to 1/500 sec. at *f*/8, depending on the particular emulsion."

The bullfight season lasts almost all year around, and you'll be able to see a *corrida* any time you go south of the border. Don't miss taking your camera with you. Most of your friends will greatly appreciate seeing your colorful, action-packed pictures, and you'll want to have vivid reminders of old Mexico's brave festival.—

PHOTOGRAPHY'S Traveling Salons

PHOTOGRAPHY offers your Camera Club, your school, your store and other organizations a Traveling Salon comprised of approximately one hundred eye-catching, prize-winning prints from PHOTOGRAPHY'S annual $25,000 contest. The prints, including the top color prize winners, are mounted and ready for hanging. So great has been the public's response to these exhibits that attendance has been estimated at more than a million and a half during 1951 alone.

Current Showings

CONNECTICUT, Hartford—(Lens and Shutter Club); Sixth Salon.
CONNECTICUT, Stratford—(Stratford Camera Club); Fifth Salon.
MASSACHUSETTS, Greenfield—(Franklin County Camera Club); Sixth Salon.
MINNESOTA, Duluth—(Duluth Camera Club); Fifth Salon.
MISSOURI, Kansas City—(Kansas City Camera Club); Seventh Salon.
MONTANA, Billings—(Billings Camera Club); Fifth Salon.
NEBRASKA, Crete—(Doane College); Fourth Salon.
NEBRASKA, Lincoln—(Miller & Paine Department Store); Seventh Salon.
NEW YORK, Shortsville—(Twin Cities Camera Club); Sixth Salon.
WASHINGTON, Wenatchee—(Johnson's Inc.); Fifth Salon.

June 1-15

CALIFORNIA, Pacific Grove—(The Camera Exchange); Fifth Salon.
CONNECTICUT, Bristol—(The Tripod Camera Club); Sixth Salon.
OKLAHOMA, Tulsa—(Tulsa Camera Club); Seventh Salon.
WISCONSIN, Oshkosh—(Oshkosh Public Museum); Fifth Salon.
WISCONSIN, Racine—(Charles A. Wustum Museum of Fine Arts); Seventh Salon.

A two-week showing of one of PHOTOGRAPHY'S Traveling Salons is available to *you*. For details, please write to: Director of Salons, PHOTOGRAPHY, 366 Madison Avenue, New York 17, New York.—

35mm PRECISION MINIATURE
that's priced RIGHT

EDINEX Midget Marvel f4.5 coated lens **29.95**

All the thrills of superb 35-mm. photography, color and black-and-white, are yours with this quality-crafted camera from Wirgin Camera Works, Germany. You get a needle-sharp f4.5 coated lens in the famous, precision Prontor-S shutter with 9 shutter speeds from 1 second to 1/300 plus built-in flash synchronization plus built-in self-timer. Engraved depth-of-field scale on shutter. Direct optical viewfinder. Handsomely finished in satin chrome and leather. Your dealer is featuring it now!

CAMERA SPECIALTY CO., INC.
50 West 29th Street New York 1, N. Y.
Exclusive Factory Representative in the U. S. A.
For Wirgin Camera Works, Wiesbaden, Germany

America's Favorite
COLOR PRINT
CHINACOLOR
FINISHED LIKE FINE PORCELAIN

WALLET SIZE 2¼ x 3¼ **Now 25¢**

DELUXE MOUNTINGS
3X4 ---- 65 | 4X5 -- -- 90
3¼X4½ -- 75 | 5X7 -- $1 75
CLASSIC 8X10 -- $3 00

UNMOUNTED
2¼X3¼ -- 25 | 4X5 -- 75
2¼X2¼ (Free Sq. Sample Print) -- 25
3X4 ---- 55 | 5X7 -- $1 50
3¼X4½ -- 65 | 8X10 -- $2 75

ANSCO COLOR FILM DEVELOPED
35MM (slide mtd.) / 120-620 - $1.00

DUPLICATE COLOR SLIDES FROM 35 MM ORIGINALS 25¢

NORMAL 3 DAY SERVICE
MINIMUM ORDER $1.00

PLEASE SEND YOUR PAYMENT WITH ORDER

CHINACOLOR LABORATORIES
Dept. 26A Box 4203 Washington, D. C.

RAY-VOGUE

SCHOOL OF PHOTOGRAPHY
COMMERCIAL • PORTRAIT • COLOR
Finest professional instruction and equipment. Coeducational. Living accommodations secured. Entrances July 7 and Aug. 8. Write OFFICE OF REGISTRAR, ROOM 146
750 North Michigan Ave., Chicago 11

Notes on the Picture Section

PAGE 71

Chosen to set the theme of our picture section, *Snapshots Can Be Wonderful*, this truly candid picture of a sailor photographing his buddy and a girl was made by Fritz Neugass with a 35-mm Leica IIIc and 35-mm Elmar *f*/3.5 lens. His exposure, on Kodak Plus-X film, was 1/100 second at *f*/8.

PAGE 72

Serge de Sazo's exhilarating shot of a girl bathing was made with a 2¼x2¼ Rolleiflex and 75-mm Tessar *f* 3.5 lens. Exposure was 1/50 second at *f*/8 on Kodak Super-XX film.

The two horses enjoying a bit of gossip were caught by Ylla, who is better known for her character studies of cats and dogs. Her camera is a 2¼x2¼ Rolleiflex with 75-mm Tessar *f*/3.5 lens, and her exposure was 1/100 second at *f*/16.

Children absorbed in watching a mechanical Santa Claus in a Brooklyn department store window drew the attention of Arthur Leipzig, who photographed them with a 4x5 Graflex and 90-inch Ross *f* 3.5 lens. Exposure was 1/25 second at *f* 3.5 on Kodak Super-XX film.

PAGE 73

Izis, one of the cameramen represented in our January feature, *Five French Photographers*, made the picture of flower vendors in Paris with a 2¼x2¼ Rolleiflex and 75-mm Tessar *f*/3.5 lens. He used Kodak Plus-X film, and exposure was 1/50 second at *f*/4.

PAGES 74-75

John Baer photographed the girls taking lunch in the park, using a 35-mm Leica IIIc with 50-mm Elmar *f*/3.5 lens. Exposure was 1/100 second at *f*/9, on Kodak Plus-X film.

A fruit market in Providence, R. I., was photographed by Carmel Vitullo with a 2¼x2¼ Kodak Medalist II, which has a 100-mm Kodak Ektar *f* 3.5 lens. Exposure was 1/200 second at *f*/8, on Kodak Super-XX film.

The old men sitting in the sun on park benches were also photographed by John Baer, with the same Leica and Kodak Plus-X film. Exposure was 1/100 second at *f* 6.3.

Two women of Brittany were caught by Ergy Landau with a 2¼x2¼ Rolleiflex and 75-mm Tessar *f*/3.5 lens. Exposure, on Kodak Super-XX film, was 1/100 second at *f*/8.

PAGES 76-77

Is it real skill or just luck that makes great news pictures like these two classics? On each of these assignments, there were several other photographers present, but it was Francis J. ("Red") Grandy whose shots made the world's front pages. Grandy, a cameraman for the Army newspaper *Stars and Stripes*, used a 2¼x2¼ Rolleiflex with 75-mm Tessar *f* 3.5 lens to make the Vogelor picture. His exposure was 1/100 second at *f*/12.5 on Kodak Super-XX film, with one No. 5 flashlamp. The Eisenhower shot was made with a 4x5 Speed Graphic and 135-mm Graflex Optar *f* 4.7 lens, and exposure was 1/200 second at *f*/11 on Kodak Super-XX film, with a No. 5 flashlamp.

PAGES 78-79

Vivian Cherry's series of three little girls watching a skywriter was made with a 2¼x2¼ Rolleicord and 75-mm Schneider Xenar *f*/3.5 lens. Her exposure for all the pictures was 1/50 second at *f*/5.6 on Kodak Super-XX film.

Night Light for Shelf

A practical darkroom use of a night-light is to insert one in a new 45-degree angle socket located on the edge of a shelf near your developing or printing equipment. By attaching the socket where illustrated, the night-light is in position to illuminate a timer or jar on the shelf. The red bulb used is shielded effectively by the plastic reflector of the night-light. Another night-light can be inserted in the lower portion of the socket to light up the working area; or a white bulb can be used in the lower lamp to view fixed prints.—*Henry Gregg, Philadelphia, Pa.*

Pleasure plus Profit for you in Summer School 1952

Spend your vacation this year studying photography at Brooks Institute —in the beautiful Pacific Playground—Santa Barbara, California

Santa Barbara—The perfect location for the pursuit of photographic knowledge.

SUMMER SESSION—June 30th to August 22nd

Enrollment Limited—Rush your tentative reservation—ample housing.

Full Tuition $130.00—(no laboratory fees)

Brooks Institute of Photography is co-educational and is recognized by the Educational Department of the State of California and the United States Veterans' Administration.

Unexcelled Personalized Instruction — Newest Equipment and Laboratories.

Depending upon your qualifications, you may elect to take any of these regular courses . . .

Principles of Photography
Advanced Principles
Investigative Photography (Legal and Criminal)
Special Fields
Professional Portraiture
Illustrative Photography (Advertising, Fashion, Pictorial, and Photo Journalism)

Each course carries full credit toward graduation — each is a unit of our 24 months course.

You can learn photography in the most photogenic area of the world—at the only photographic school with a beautiful spacious campus. In addition you will have ample time to enjoy the world-renowned recreational facilities of Southern California.

A Portion of Brooks Institute Campus

The Gateway to a Photographic Career

BROOKS INSTITUTE OF PHOTOGRAPHY

SANTA BARBARA · CALIFORNIA

"Where the Mountains meet the Sea"

BROOKS INSTITUTE (Dept. 3)
Santa Barbara, California

Make a tentative reservation for me for your summer session. Rush all details and illustrated folders.

Name _____

Address _____

City _____ State _____

NEW! **PROTECT PRECIOUS PHOTOGRAPHS, MOUNT PRINTS AND NEGATIVES TOGETHER**

"Crystal clear windows" protect your photos against finger marks, scratching, scuffing, loss of negatives. Insure your photos and negatives against loss, now . . . Easy to mount . . . no glue . . . no paste. Best mount in photography field. Send $2.00 to cover generous supply of PM Mounts or send for free literature.

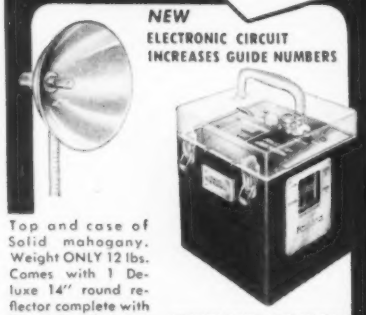
Dealer and Consumer inquiries invited.

PROTECTIVE MOUNTS, INC., Dept. P-M
2114 S. Atlantic Blvd., Los Angeles 22, California

Atkinson
FOR THE FINEST COLOR PROCESSING PRINTING
EKTACHROME, ANSCO & EKTACOLOR PROCESSING
DYE-TRANSFER COLOR PRINTS

Atkinson LABORATORY

Write for prices or send film
7273 Santa Monica Boulevard
Hollywood 46, California
Dept. A

RAY-O-FLASH
NOW! TWICE THE LIGHT!
DELUXE TRIPLE UNIT
LIGHTWEIGHT CHAMPION HEAVYWEIGHT POWER
NEW ELECTRONIC CIRCUIT INCREASES GUIDE NUMBERS

Top and case of Solid mahogany. Weight ONLY 12 lbs. Comes with 1 Deluxe 14" round reflector complete with flash-tube, focusing bulb and stand.
STUDIO UNIT FEATURING COMPLETE PORTABILITY
Complete versatility. Use in studio, "on location" or for home photography. Flashgun available. Safe, dependable professional unit, unconditionally guaranteed.
1 FLASH EVERY 7 SECONDS
Compare price and performance with any other light unit.
SAVE BY ORDERING DIRECT
Write today for more information
COMPLETE WITH 1 LIGHT UNIT $140.00
W/2 Lt. Units: $185
W/3 Lt. Units: $230
AMERICAN CINEFOTO CORP.
1560 B'WAY, N. Y. 19, N. Y. DEPT. A

ELECTRONIC FLASH KIT
for only $28.95

LESS BATTERIES
Over 2000 flashes—a year's supply!
CHECK THESE PROFESSIONAL FEATURES:
- 66 watt-second 6500° Kelvin uniform light
- Four second interval between flashes
- Zero or X type sync shutters
- Portable—battery operated

You don't have to be an expert! Metal components are prefabricated; difficult parts are pre-wired. All you need is a screw driver and a small soldering iron.
Your finished flash unit is so rugged, so dependable, that it is sold with a full money-back guarantee!
Also available factory-wired for additional $3.
PHOTOGRAPHY READERS' SPECIAL OFFER
If yours is in the first 100 orders—instead of a kit, you will receive a factory-wired flash unit.
CROWN LABS, Dept. PP-1
880 Bergen Avenue, Jersey City, New Jersey
Here's my $7.95—RUSH the home assembly flash kit to me. I agree to pay the postman $7.00 plus C.O.D. charges and to send $7.00 per month until the low price of $28.95 is paid.
My age is ..... My reference is .....
Address .....
My name .....
My address .....
City ..... State .....

Tools and Techniques

(*Continued from page 24*)

features of the E-3 are retained—the price too . . . The **Viegel Exakt 66 enlarger** shown by Burleigh Brooks is a compact streamlined version of a prewar unit; it has a quick-shift optical rangefinder for focusing negative image on easel, baseboard, or darkroom floor . . . Voigtlander's tiny **Baby Zett projector** for 2 x 2-inch slides weighs a mere $1\frac{3}{4}$ pounds, has a 100-watt projection lamp, *f* 2.5 lens, and a standard slide carrier . . . The **Visual Cast Midget** projector introduced by Victorlite Industries, Los Angeles 43, Calif., employs a reflection system to project transparencies up to 5 x 5 inches on a large screen from close-up under normal room lighting; a plastic field lens (the transparency is placed on top of it) is one of the essential features (price is $80.00) . . . Brown-Forman Industries reps participating in the industry show for the first time took time to explain that **BFI #20 Print Flattener** and **BFI #30 Hypo Eliminator** are new developments from their research labs, not by-products of Old Forester or other famous-name products of the parent company, Brown-Forman Distilleries . . . The new **Schneider Xenogon** *f* 2.8, 35-mm wide-angle lens in Leica focusing mount introduced by Burleigh Brooks is now the fastest lens of this type available . . . **Bilora Luxa Flash** (mounted on bounce-flash swivel) erroneously referred to as British-made in May T & T is actually from Western Germany, will soon be available here via Alfa Photo Products, New York (at around $13 for the B-C model) . . . **Teweflex housing** now available from Alfa adds reflex focusing feature to Leica lenses from 90-mm up, Contax lenses, 100-mm up; costs $157.50. Its reflex mirror rides up and down instead of swinging out of light path on a hinge at instant of exposure . . . **Voigtlander Reflex Housing** for 35-mm Prominent Camera, demonstrated by Willoughbys, has a reflecting prism (in place of mirror) which moves sideways out of light-path.

Brand-new **Minox exposure meter** exhibited at the show, has an optical viewfinder taking in the 49 degrees of arc covered by its photocell; it weighs 2 ounces, measures 1 x 2 x $\frac{3}{4}$ inch, has the same metallic finish as the Minox III camera and will cost $24.95 . . . Sylvania demonstrated lenseless projection with a 10-watt **zirconium pinpoint arc** source licensed from Western Union; they are considering enlarger and projection applications for the entire line of lamps which ranges from 2 to 1,000 watts . . . One of the handiest developments in twin-lens reflex photography is Zeiss' new **Eye-level Focusing Attachment** for the Ikoflex, at $22, which gives an unreversed right-side-up view of the focusing screen image when mounted atop the opened camera hood . . . The 33-year-old **General Dry Battery Company** of Cleveland took occasion to launch a complete line of photographic flash batteries at the trade show, ranging from a size AA penlite cell to a $22\frac{1}{2}$-volt miniature B battery for B-C.—

There's a SERVICE case for Every Purpose and Purse

New Eveready FLASHBULB
Kam-ra Bag*
No fumbling for bulbs . . . see your supply at a glance!
Big, roomy inside dimensions 12¼" long, 4" wide, 8½" high
Waterproof Cordograin . . $14.95
Genuine Cordovan Cowhide $24.95
*Pat. Pend.
At your dealer, or write to:
SERVICE MANUFACTURING CO., INC.
120 E. 16 STREET • N. Y. 3

REFLEX CAMERA OWNERS!

Hartley FIELD LENS
for brighter viewing
ask your dealer
FOR FREE
one minute demonstration
THE HARTLEY CO.
1087 MANZANITA AVE. • PASADENA 3, CALIFORNIA

35mm Custom Quality FINISHING
Our nation-wide service, specializing in custom quality 35mm finishing since 1939, guarantees you FINE WORK DONE BY EXPERTS—QUALITY MATERIALS—INDIVIDUAL FILM PROCESSING and PROMPT SERVICE.
35mm ROLLS fine-grain developed and enlarged to $3\frac{1}{4}$ x $4\frac{1}{2}$".
Kodak Album Prints in Neat Folder
36 Exp.—$1.50; 20 Exp.—$1.00
REPRINTS—5c EACH
Developing, printing and enlarging of 8, 12, 16-exposure rolls and other sizes at equally low prices.
FAST SERVICE! All work completed and returned VIA FIRST CLASS MAIL within 24 hours. Write for FREE Mailing Bag and Price List, or send roll and money today.
KODAK ALBUM PRINTS
36 EXP. ROLL
$1.50
FORMERLY MINIPIX LABS. CAPITOL PHOTO CO.
BOX 973, DEPT. P CLEARWATER, FLA.

Thrilling Work COLORING PHOTOS at Home
Fascinating hobby and vocation earned at home by average man or woman who is artistically inclined. Work full or spare time. Modern method brings out natural, life-like colors. Many have earned while learning.
FREE BOOKLET tells how to get started doing this delightful home work for photographers, stores, individuals, and friends. *Send today for your copy.* No obligation.
EASY TO LEARN

NATIONAL PHOTO COLORING SCHOOL
835 Diversey Pkwy., Dept. 226A- Chicago 14, Ill.

trade notes and news

NEW STEREO CAMERA, the View-Master Personal, is now being marketed by Sawyer's, Inc., Box 490, Portland 7, Ore. The all-metal camera features matched 25-mm, *f*/3.5 coated View-Master anastigmat lenses and synchronized guillotine-type shutters with speeds from 1/10 to 1/100 sec. and B. Other features include eye-level optical viewfinder, exposure calculator, film-speed dial, exposure indicator, Series V filter retaining rings, cable release socket, body shutter release, tripod socket, and shift knob to move

lenses up and down for splitting 35-mm film. In addition the camera has built-in flash synchronization and a film winding knob which advances the film, and cocks the shutter, and counts exposures in one operation. Price, $149. Leather eveready case sells for $14.75. A complete line of stereo viewers, and other accessories is available. See your dealer or write Sawyer's, Inc., for additional information.

ELECTRONIC FLASH, the new Sun-Lite, is offered by Hershey Mfg. Co., 135 S. La Salle St., Chicago 3, Ill. The 4½-pound power pack is dry-battery operated, furnishing 1,000 flashes per battery. The Kemlite Sunflash tube gives 10,000 flashes at a color temperature of 6500 K, with flash duration of 1/1,000 sec. The unit functions with all cameras and can be adapted for a-c operation. The color guide number is 40-60, and the black-and-white guide number is 160-330. Price, with bracket lamp, and battery, $79.50. Adapter for a-c use, $16.50; synchronizing adapter, for cameras without flash synchronization, or those with F or M synchronization, $12.50. Write manufacturer for additional information.

DUAL PURPOSE PROJECTOR, the TDC Streamliner Duo, is introduced by Three Dimension Co., 4555 W. Addison St., Chicago 41, Ill. The Duo is designed to accept 2x2 or 2¼x2¼ slides in either glass

or cardboard mounts. It features a lift-out cartridge-type optical unit, and conversion optics are not necessary for either dimension of mount. The Streamliner 500 Duo has 500-watt illumination, a-c blower cooling, and a 6-inch, *f*/3.5 coated anastigmat lens, with other focal-length lenses available. Changers for both 2x2 and 2¼x2¼ slides are included. Price with tax, is $89.50. The Streamliner 300 Duo comes with a 300-watt lamp, is a-c blower cooled, has a 5-inch, *f*/3.5 coated anastigmat lens and is equipped with a changer for 2¼x2¼ slides. Price is $69.50. A 2x2 manual changer for the 300 is $2.50, and the Selectron-Seminatic tray-loading changer is $12.50. Carrying case for both models is $9.50. See your dealer or write the manufacturer for complete information.

STEREO SYSTEM for Bolex H-16 De Luxe movie cameras is offered by Paillard Products, Inc., 265 Madison Ave., New York 16, N. Y. The first unit of this system is the Kern-Paillard *f* 2.8 fixed focus prime movie-stereo lens. This lens is a twin unit with diaphragm stops down to *f*/22, and allows focusing from 5 feet to infinity. It can be used

with the Octameter viewfinder by amending the latter with offset brackets and a slip-on mask. With this lens stereo movies can be made in black-and-white or color, and no change in exposure procedure is necessary. The second unit is the duplex Kern-Paillard *f* 1.6 stereo projection lens for most 16-mm movie projectors. The lens is substituted for the normal projection lens without any auxiliary adjustments necessary. Price of the Bolex Stereo System, with camera lens, projector lens, screen, and two pairs of Polaroid viewing glasses, is $397.50, including tax.

Another Paillard offering is the Pan Cinor variable focal length lens. With a standard C mount designed to fit almost all

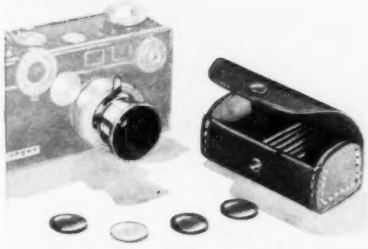
16-mm movie cameras, the Pan Cinor provides focal lengths from 20 to 60 mm, in 5-mm steps, with a focusing range from 5 feet to infinity. Maximum aperture is *f*/2.8, with diaphragm stops down to *f*/22. The lens is coupled with a variable field finder having full parallax correction. Weight including viewfinder is two pounds. All elements are coated. Price is $447.50. For additional information on these units, write Paillard Products.

STEREO VIEWER, the Stereo Realist Handi-Viewer, is introduced by David White

Ednalite

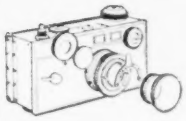
DURAKLAD COATED SOLID OPTICAL GLASS

FILTER KITS



. . . world's finest solid optical glass filters, coated both sides . . . in complete kits, each with adapter, dual-retainer and selected sunshade . . . for BOTH BLACK & WHITE and COLOR, contains the following four filters: Y-2 (K-2) medium yellow; R-2 (25-A) medium red; ChromeHaze Skylight (#1-A) and ChromA Conversion (#85). FREE KARRY-KIT INCLUDED WITH EACH KIT!!

Series I UNIVERSAL KIT for ARGUS 3-C



Complete with FREE patented stainless steel diaphragm control.

complete $9.95

Also fits Leica with f:3.5 ELMAR Lens

OTHER Ednalite UNIVERSAL KITS

CAMERA & LENS	SERIES	PRICE
LEICA with		
Summar f:2	V	$14.50
Summaron f:3.5 W.A.	V	14.50
Summarit f:1.5	VI	17.95
Summitar f:2.0	VI	17.95
Elmar f:3.5	VI	17.50
ARGUS C-4	VI	17.50
BOLSEY B2, C	V	13.50
EXA, EXAKTA, PRAKTICA with:		
Biotar f:2.0	VI	17.50
Xenon f:2.0	V	14.50
Tessar f:3.5	V	14.50
Tessar f:2.8	VI	17.50
Primoplan f:1.9	VI	17.50
Triotar f:4.0	VI	17.50
Helioplan f:4.5	VI	17.50
EXAKTA "Preset Diaphragm" with:		
Tessar f:2.8	VI	17.50
CONTAX with:		
Sonnar f:1.5 or f:2.0,	VI	17.95
NIKON with:		
Nikkor f:1.4 or f:3.5 Tele.	VI	17.95

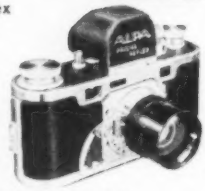
Ask your dealer, or write stating camera, lens and film size . . . we'll have a special UNIVERSAL FILTER KIT for you . . . at the same low price level.

Ednalite OPTICAL CO., INC.
Peekskill, New York

NO FINER PRECISION EQUIPMENT

ALPA

Reflex and Prisma Reflex
Swiss 35 mm cameras



Crystal-clear KERN prism of ALPA PRISMA-REFLEX provides most convenient viewing angle of 45°—is the only one which renders a sharp and brilliant reinverted image for absolutely critical focusing.

MAXIMUM VERSATILITY

Exclusive Features:

- Groundglass image PLUS individual rangefinder
- Complete set of extra sharp, lightest weight lenses
- Continuous focusing from infinity to ultra-closeups

WITH MINIMUM OF ACCESSORIES

Interchanging of lenses, use of extension tubes, photomicrography without problems of parallax and viewfinders—makes photographing LESS COMPLICATED, MORE ECONOMICAL AND MUCH FASTER.

AT NEW LOWER PRICES

Reflex		(Tax Incl.)	Prisma-Reflex
$259.00	w Alfinon	5 cm f 2.8	$329.00
$357.00	w Alitar	5 cm f 1.8	$427.00

Insist on seeing the ALPA before selecting your 35mm camera!
Write for FREE Illustrated Brochure PJ

HEITZ & LIGHTBURN
150 WEST 54TH STREET, N.Y. 19, N.Y.

End **ENLARGING Guesswork!**

SPOT-O-MATIC
ENLARGING METER

$11.24
With 48-page manual, 6-ft. cord, speed chart

110-125 Volts AC-DC

IN ONE QUICK READING, SPOT-O-MATIC tells you contrast grade of paper, exposure time, and whether negative is over or under developed. Enlarge without test strips, guesswork, waste. Improved Model 6A twice as sensitive, with high-reflection target, super-sensitive spot! Used by leading laboratories for color! Perfect for black and white!

KINNARD CO.
324 W. Vine St. Milwaukee 12, Wis.

Co., 315 W. Court St., Milwaukee 12, Wis. The Model ST63 viewer features a set of matched achromatic lenses, battery illuminating system, and centrally located focusing knob. Made of plastic, the unit can be operated with one hand. Price is $9.50. See your dealer or write David White Co. for more information.

EDITING AIDS for 16-mm movie enthusiasts are offered by Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. The Siemens splicer and editing board are now available. The splicer is all metal, features a new scraper with self-sharpening cutting edges. The editing board, which folds for

storage, is also all metal, and has an adjustable braking device on each reel support for adjusting tension. Recessed holders with spring clips hold cement bottles. Sold in combination, the price of the splicer and editing board is $38.75. Either unit may be purchased separately. For complete information, and separate prices, write Ercona or see your dealer.

BEG YOUR PARDON: In the May 1952 Directory we stated that the Bolex Leader H-16 and H-8 is available without lens for $244.75. This is an error; Bolex cameras are not supplied without lenses.

NEWS NOTES: Eastman Kodak Co., Rochester 4, N. Y., offers five new spotting and coloring brushes, in sizes from 0 to 8; a new conversion service for owners of Kodak Album Print Cutters, Model 19, to convert the unit from electrical to completely automatic electronic operation; and a new Kodak Velox Rapid Printer, for 5x5 or 5x7 enlargements on a production basis. Write the manufacturer for complete details on all units.

Barnett & Jaffe, 6100 N. 21 St., Philadelphia 38, Penn., announces new carrying cases for stereo slides. They are the Models VS-3, VS-4, and CS-80 Versatile units. See your dealer or write manufacturer for additional information.

Color TV Film Labs, off-ring a color processing service, is in new quarters at 144 Fifth Ave., New York 11, N. Y.

Heitz and Lightburn, 150 W. 54 St., New York 19, N. Y., announce the Alpa-Xenon 50-mm, *f* 1.9, 6-element lens for the Alpa Reflex and Prisma Reflex cameras. The lenses are manufactured by Schneider. Write the importers for additional details.

Abbeon Supply Co., 179-15 Jamaica Ave., Jamaica 32, N. Y., has available a direct reading humidity and temperature indicator, the Model 186 Hygrodial. Price is $18, and complete details are available from the manufacturer.

Graflex, Inc., Rochester, N. Y., is now equipping all Graflite flash units with the Graflex Testlite instead of supplying batteries. The Testlite is a device to test the connections of a battery case. It is available separately for 60 cents.

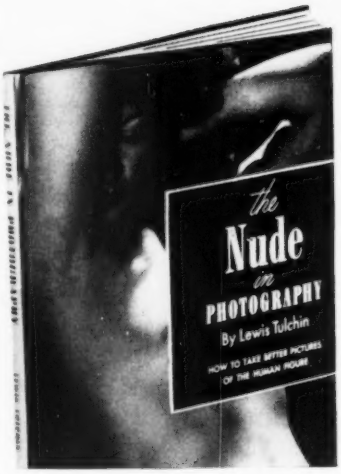
National Cine Equipment, Inc., has moved to larger quarters at 209 W. 48 St., New York, N. Y.

Air Photo Supply Corp., 555 E. Tremont Ave., New York 57, N. Y., has available the new Cordomatic spring-back reel with wall bracket. The De Luxe Reel holds 18 feet of heavy duty cord with standard plug, and works with a-c or d-c. Price is $5.95. Additional information may be obtained by writing Air Photo Supply.

Sterling-Howard Corp., 1900 Monterey Ave., New York 57, N. Y., introduces the new 300-mm, *f*/5 Astro-Fernbildlinse for Kine Exakta and Contax-S cameras. Prices are $129.50 and $142, respectively. A descriptive booklet is available from Sterling-Howard.

Burleigh Brooks Co., 10 W. 46 St., New York 36, N. Y., announces the UW 1 underwater case for Robot cameras. This is a water-tight case allowing full use of the camera in any sub-marine situation. For price and complete details write Burleigh Brooks.

Robert S. Crandall, formerly President and Technical Director of Authenticolor, Inc., has severed all connection with that firm and organized his own color laboratory, known as Robert Crandall Associates, at 225 E. 46 St., New York 17, N. Y.—



The NUDE IN PHOTOGRAPHY is a new, beautiful achievement. Here is a gallery of magnificent photographs chosen from 800,000 negatives. Photographs that convey the serenity and harmony, the rich, unfolding grace of the human body. Pictures and text create a delightful and easy-to-follow instruction manual; covers the subject from lighting and composition to the finished negative. Beautiful half-tone reproductions on heavy, fine-coated paper; handsome cloth binding, size 8½" x 11". Order this NEW De Luxe Edition today. 10-day Money-Back Guarantee.

Send only $5.00 (we pay postage) to
GRAYSON PUBLISHING CORP.
381 Fourth Ave. Dept. P-106 New York 16

SAVE $20 ON BRAND NEW

B & H WIDE ANGLE LENS

ORIGINAL COST $46
NOW ONLY $24.50

Brand new Bell & Howell supplementary lens in original factory carton. Full coated optics and unconditionally guaranteed. Covers 4-times the area of your regular lens. Satin chrome finish. For both 8mm and 16mm cameras.

NATIONAL CAMERA EXCHANGE
86 S. 6th St. • Minneapolis, Minn.

WE BUY & SELL USED CAMERAS & LENSES

Leica Cameras and Lenses (all models)—Contax Cameras and Lenses—Telephoto Lenses — 8 and 16 mm Movie Cameras and Projectors (sound and silent)

Write for Your Photo Needs

CAPITAL CAMERA, inc.
1003 PENNA. AVE., N. W. • WASHINGTON, D. C. • NA. 8933

CUSTOM FINISHING
That Perfectionists Praise

Discriminating amateur photographers send their films to Edwards to be sure that the negatives have the fine gradation of tone, proper contrast, and fine grain that are so essential to making salon-quality prints and enlargements. Individual development, hardening and vacuating of every film bring out the full beauty of each picture. Edwards prints are equally superior—each carefully hand made. Edwards service is unequalled and reasonably priced. Write today for free Price List!

EDWARDS FINE GRAIN LABORATORY, INC.
Post Office Box XX Chicago 90, Ill.

contests and markets

CONTESTS

PHOTOGRAPHY announces its 1952 Picture Contest, open to photographers anywhere in the world. The contest opens March 7, and entries must be postmarked before midnight, July 15. Competition will be in two divisions — black-and-white and color — each judged separately. Judges will be the editors of PHOTOGRAPHY. No entry fee is required and any number of black-and-white prints, color prints and color transparencies may be submitted. There are no restrictions as to subject matter or size in either division. Prints may be either mounted or unmounted. Hand-colored prints are not eligible, but chemically-toned prints are. Pictures which have been published in, accepted for publication by or are under consideration of any other photographic magazine are not eligible. Publication in media other than photographic magazines does not disqualify entries. Prizes will be United States Savings Bonds, Series E. Total value of awards, which is maturity value of Bonds, is $25,000. There will be 55 awards in the color division and 225 in the black-and-white division. Prize winners who are not United States citizens will receive, in lieu of Bonds, the amount of the purchase price of the Bond award. In case of ties, duplicate prizes will be awarded. Prize-winning entrants will be required to furnish original negatives before prizes will be awarded. Negatives of prize-winning pictures become the exclusive property of PHOTOGRAPHY. For a complete list of prizes, full contest rules and official entry blank, see pages 90-91 of this issue. Rules and entry blanks are also available from your local photographic dealer or photo finisher.

THE NATIONAL FERTILIZER ASSOCIATION announces contests for cover photographs for the remaining issues of 1952—3rd quarter, deadlined Aug. 10, subject, fruit harvesting and 4th quarter, deadlined Oct. 10, subject, corn harvesting. All photos should be taken on modern farms and show action. Glossy vertical prints in size 5x7 or 8x10 are requested. Postage and self-addressed label should be included. Prize is $25. Write National Fertilizer Association, 616 Investment Bldg., Washington 5, D. C.

UNITED STATES BREWERS FOUNDATION announces an American Family Life contest open to all U.S. and Canadian press photographers. Rules call for photographs of all facets of typical American life, taken between Dec. 1, 1951 and Nov. 30, 1952, on 8x10 glossy paper. Prizes include $500 for first prize, $250 for second and $100 for third. Send entries to American Family Life Photo Contest, Rm. 1025, 420 Lexington Ave., New York 17, N. Y., by Dec. 15, 1952.

NEWPORT PUBLICITY COMMISSION announces a contest of photographs on the theme of a vacation in Newport, R. I. Entries should play up the historical, cultural, scenic and recreational facilities of Newport and vicinity. Entry fee is $1.00. Prints should be non-mounted; no smaller than 4x5 or larger than 8x10, excepting color transparencies; all pertinent information should be printed on back. First prize, for black-and-white and color, is $50, second, $25, third, $10. Deadline is Sept. 30, 1952. Entries should be sent to Newport Photographs Contest, Newport Publicity Commission, Newport, R. I.

MARKETS

VANDE PRESS PHOTOS are looking for 4x5 color transparencies and 8x10 black and white prints for use in advertising and for newspaper rotogravure, displays, magazine covers and calendars. Subject matter may be landscapes, farm life, children, human interest, animals, sports, industrial and scientific themes, birds, mountains, deserts, flowers and photo stories. All pictures should be captioned. Inquiries may be directed to M. Vande Plasch, Vande Press Photos, 3921 N. Fourteenth St., Milwaukee 6, Wis.

JOHN W. STILES reports a need for good art studies for a proposed book. Photographs will be paid for upon publication. Write John W. Stiles, Jr., 376 Wool Ave., Franklin Square, N. Y.

FOR DAD...FOR GRAD...

Make the *Present* timeless...
Give a **BOLSEY**

BOLSEY, MODEL B-2 — F3.2 coated 44mm lens gives sharper results, deeper, wider photo area • Internally synchronized for flash • Coupled rangefinder • New no-double-exposure device • 21 other quality features. *Price, incl. Fed. tax* $73.50

The one gift that *takes* the present . . . keeps it for you with beautiful clarity, subtle detail often lost by ordinary cameras.

For amateur and expert—the great Bolsey—ultimate in popular-priced 35mm cameras.

Unmatched in the "under-$100" class, the Bolsey *alone* combines 25 quality features found only in cameras selling at many times its price! Ask your dealer about newer, easier, finer photography with a Bolsey, or write for free Pocket Catalog. Dept. USC-12.

You take better pictures with a

BOLSEY

best buy among the better 35mm cameras

BOLSEY CORPORATION OF AMERICA • 118 EAST 25TH STREET, NEW YORK 10, N. Y.

FREE Pocket Catalog • For new Exposure Guide add 15c stamps for handling. Dept. PP6

Make Every Shot Count!

35 MM Developed 36 Enlargements $1.35

20 exp. 75c. • 36 exp. refill 60c, 5 for $2.50

You can count on us for beautiful finishing at attractive prices. Thirty years of careful service — the finest and latest equipment with exclusive improvements—and a record of satisfying thousands of customers for many years—give assurance of dependable high-quality 35 MM developing and printing.

8 Exp. Rolls DELUXE OVERSIZE FINISH—ONLY 35c

12 exp. 50c • 16 exp. 60c • Oversize Reprints 4c each

Popular size rolls now finished in our new, unsurpassed Jumbo Oversize style at same price as contact. You will be delighted with the unusually fine quality of our new oversize, date-embossed prints. Get full value from your photography—send roll and money to us or write for FREE Mailers and complete Price List.

MAIL-BAG FILM SERVICE
Dept. 28 Box 5440A Chicago 80, Ill.

COLOR PRINTS SLIDES

2¼ x 3¼ unmounted 25c each

2¼" x 3¼" mounted 30c
3¼" x 4¼" 50c; mounted 60c
5" x 7" $1.50; mounted $1.75
8" x 10" $2; mounted $2.50

ANSCO Color Film Processed (35 mm Mounted) $1.00

Duplicate Color Slides 35 mm **25c** ea. mounted
Quality guaranteed. Prompt service

Please enclose remittance with order

PHOTO LAB, INC.
3825 Georgia Ave. N.W.
Suite 26
Washington 11, D. C.

There's a Perrin Bag for YOUR Photographic Equipment

The Trade Mark that designates
AMERICA'S FINEST
This Trade Mark in gold signifies
Quality–Workmanship–Materials

Perrin
CALIFORNIA

Perrin Camera Bags are sold at better photographic stores everywhere. Write today for free folder illustrating complete Perrin line

the PROS

the GADGETS

J. B. PERRIN & COMPANY, INC. 8510 Warner Drive, Culver City, Calif.

BE PREPARED TO PROTECT THIS SUMMER'S STEREO SLIDES

This No. 50-I Stereo Nega-File is specially designed to safeguard those irreplaceable slides of wedding, vacation and sports scenes you'll be snapping this summer. Selected hardwood case has satin-smooth finish . . . felted on bottom, inside and out. Heavy, brass-plated hardware through. Holds *any make* viewer and 100 cardboard mounts. No. 50-G Nega-File for 300 Cardboard Mounts. Price, $4.95.

Stereo Nega-File No. 25-I, same as above, holds 50 Cardboard Mounts. No. 25-G for 150 Cardboard Mounts. Price, $3.95.

Stereo Nega-File No. 75 holds 75 slides, but no viewer. Price, $4.95.

If your dealer cannot supply you, order direct. Be sure to ask for our free catalog and filing handbook.

THE NEGA-FILE CO. • EASTON, PA.

A Standard of Excellence that Never Varies

You buy Lisco cut film holders with the full assurance of their uniform quality. The micrometric inspection of each Lisco holder and particularly its film plane guarantees tolerances that are closer than the specifications of the American Standards Association.

Combine this feature with other exclusive Lisco advantages. *Double action light trap*, that provides 5 times more sealing area, and patented *die cast film guide*, that makes film loading faster and easier.

YOU HAVE POSITIVE PROOF OF LISCO'S SUPERIORITY!

LISCO
CUT FILM HOLDERS

2¼x3¼—$3.85
3¼x4¼—$3.99
4x5 —$4.12
5x7 —$4.71

Fully Guaranteed for your complete protection

Sold at leading camera stores everywhere.
Write for FREE literature.

LISCO PRODUCTS CO.
633 West Elk Avenue, Glendale, California

Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

2nd Annual International Salon of Photography*, Rockford Lens and Shutter Club, Rockford, Ill.
On exhibit in Burpee Art Gallery, 737 No. Main, Rockford, from May 1 to May 31.

14th Buffalo International Exhibition of Nature Photography*, Science Museum Photographic Club, Buffalo, New York.
On exhibit at Buffalo Museum of Science, Buffalo, May 6 through 31.

10th St. Louis International Exhibition of Pictorial Photography and 3rd Exhibition of Color Photography, Photographic Society of St. Louis, Inc., and Artists' Guild of St. Louis, St. Louis, Mo.
Prints on exhibit at The Artists' Guild May 10 to May 24; slides projected Scruggs - Vandervoort - Barney, Inc., Music Hall, May 12 and 19 at 7 PM and May 24 at 2 PM.

11th Annual Cincinnati International Salon of Photography*, Associated Camera Clubs of Cincinnati, Cincinnati, Ohio.
On exhibit at Cincinnati Art Museum, May 7 through 21, 1952.

1952 Baltimore International Salon of Photography*, The Baltimore Camera Club, Baltimore, Md.
On exhibit at Baltimore Museum of Art, May 31 to June 22.

8th International Exhibition of Photography, Norton-on-Tees Photographic Society, County Durham, England.
On exhibit at Preston Hall, Eaglescliffe, from May 31 to June 15.

12th International Focus Salon, Focus Magazine, Bloemendaal, Holland.
On exhibit at the Foto and Film Festival of Holland, June 27th to July 6.

4th International Color Slide Exhibition*, The Berks Camera Club, Reading, Pa.
On exhibit at Berks Camera Club, Reading, Pa.

Color Print Competition*, Color Division of the Photographic Society of America, Philadelphia, Pa.
Closes May 20, 1952.
No entry fee required for Color Division members. $.50 for contest. Four prints allowed.
For information and entry blanks write Contest Director W. H. Savary, R.D. No. 2, Box No. 221, Plainfield, New Jersey.

14th Annual Finger Lakes Salon of Photography*, Auburn Camera Club, Auburn, N. Y.
Closes June 3, 1952.
Entry fee $1, four prints allowed.
On exhibit at Cayuga Museum of Art, June 7 to 30.
For information and entry blanks, write Leslie E. Bryant, Salon Chairman, Auburn Camera Club, Cayuga Museum of History and Art, Auburn, N. Y.

South Shields International Exhibition of Pictorial Photography, South Shields Photographic Society, South Shields, England.
Closes June 6, 1952.
Postage fee $1, four prints allowed.
On exhibit at Public Library, South Shields, July 5 to 26th.
For information and entry blanks, write J. E. C. Garrick, 12, Bywell Road, Cleadon, Nr. Sunderland, Co. Durham, England.

Southwest International Exhibition of Photography*, Southern California Association of Camera Clubs and San Diego County Fair,

(Advertisement)

The Bookmart

- • NEW BOOKS
- ■ PRICE CHANGES
- ▲ REVISED EDITIONS

Color

• A HALF CENTURY OF COLOR by L. W. Sipley. Explains all processes for reproducing color. $8.00. Macmillan.

Darkroom

• DEVELOP, PRINT AND ENLARGE YOUR OWN PICTURES by Flynn, Rosenberg & Kellock. The newest aid to beginners. $3.50. McGraw-Hill.

SHORT CUTS TO PHOTO RETOUCHING FOR COMMERCIAL USE by Raymond Wardwell. $1.00. Art Books For All, 30 E. 11th St., NYC, N. Y.

Lenses

■ PHOTOGRAPHIC OPTICS by A. R. Greenleaf. The facts about lenses. $5.75. Macmillan.

Lighting

LIGHTING FOR PORTRAITURE by Walter Nurnberg. A practical guide and encyclopedia of data on technique and application. 189 pages. $4.75. Pitman.

■ PAINTING WITH LIGHT by John Alton. Lighting techniques for movies. $6.75. Macmillan.

General

AN INTRODUCTION TO PHOTOGRAPHY by Neblette and Strochel. $3.00 postpaid. Rochester Institute of Technology.

ELEMENTARY PHOTOGRAPHIC SENSITOMETRY by Neblette and Todd. $3.00 postpaid. Rochester Institute of Technology.

FROM EYE TO CAMERA by Ray Bethers. How to see, take, and use pictures. For all amateurs and professionals. 130 pages. $3.75. Pitman.

• HOW TO MAKE MONEY WITH YOUR CAMERA by Harrison Forman. Including a detailed market guide for every kind of picture. $3.50. McGraw-Hill.

35 MM PHOTO TECHNIQUE by H. S. Newcombe. Common sense advice and the results of practical experience with small cameras. 354 pages. $4.00. Pitman.

PHOTOGRAPHY FOR TEEN-AGERS by Lucile Robertson Marshall. All phases of photography covered simply, completely and understandably. $2.95 at your book store or Prentice-Hall, Inc., 70 Fifth Ave., N.Y.C.

Cinematography

▲ MAKING BETTER MOVIES. Today's top guide to 8-16 filming. 311 pages. 100 pix. $3.00 at dealers or Amateur Cinema Lg., 420 Lexington, N.Y.C. 17.

Publishers' guide to photographic books

HEADQUARTERS FOR THE WORLD FAMOUS NIKKOR LENS

These lenses—including the famous Nikkor F/1.4—are known and used by Leica owners throughout the world. They're really a terrific buy—perfect in workmanship and offered at an amazingly low price. We carry a complete line. Write today for details.

1952 CATALOG FREE
Ask for Catalog P

NIKON CAMERAS

The 35-mm camera that made LIFE headlines. Used by experts and found equal to the finest. Write today for our prices. You'll save $$.

G.I. overseas orders get 24-hr. attention.

ALFRED We buy—sell and trade cameras.

BASS INC.
585 MARKET ST • SAN FRANCISCO

BROOKS can make a career for YOU

LEARN INVESTIGATIVE PHOTOGRAPHY
LEGAL—CRIMINAL

Securing evidence through ballistic photos, fingerprints, scenes of accidents and crimes is INTERESTING • EXCITING • PROFITABLE

At Brooks Institute, you learn by doing. You use the finest up-to-date equipment and you're trained by instructors, each an expert in his field. Brooks is the only recognized photographic school offering this opportunity to learn legal and criminal photography.

Opportunity knocks — with the click of a shutter. Start your Investigative Career by investigating today . . . . . Write for our FREE booklet and full information. Dept. 10

BROOKS INSTITUTE OF PHOTOGRAPHY
2190 Alston Road
SANTA BARBARA • CALIFORNIA

ELITAR

Finest precision coated lenses.
"D" mount fits most 8mm cameras.

TELEPHOTO: Focusing Mount 1½" f:3.2 $17.95 1½" f:2.5 $26.95 1½" f:1.9 $38.95 1½" f:1.5 click stops $42.50 Fixed Focus 1½" f:3.2 $12.95 1" f:3.5 $9.95 WIDE ANGLE: 6mm f:1.9 $39.95

ASK FOR ELITAR
At Better Dealers Everywhere
Write for free literature P

INTERSTATE PHOTO SUPPLY CORP.
28 West 22nd Street, New York, N. Y.

10 COLOR SLIDES GLACIER NATIONAL PARK $1

Ten magnificent views of superb mountain scenery in colors. A terrific bargain set at $1.00
Lists of other Slide Sets and Subjects sent with order.
SLIDE Co. Box 1031, Canton, O.

Selected 10 Mounted Color Slides GLACIER NATIONAL PARK Extra Value $1 SUPERB MOUNTAIN SCENERY

TOPS FOR TANKS AND DRYERS
FEDCO Products
MADE IN U.S.A.
NEW YORK 7, N. Y.

San Diego, Calif.
Closes June 8 for Pictorial and June 13 for Color transparencies.
Entry fee $1, four prints and/or slides allowed.
On exhibit at San Diego County Fair June 27 to July 6, in Del Mar, Calif.
For information and entry blanks, write Salon Secretary, Post Office Box No. 578, Del Mar, Calif.

5th Hartford International Salon and Color Slide Exhibition, Wadsworth Atheneum, Hartford, Conn.
Closes June 10, for prints, June 17 for slides.
Entry fee $2, four prints allowed, $1, four color slides allowed.
On exhibit at Wadsworth Atheneum, July 2 to 27.
For information and entry blanks, write R. J. LeBlanc, 234 South Quaker Lane, West Hartford, Conn.

15th Memphis International Salon of Photography*, Memphis Pictorialist, Memphis, Tenn.
Closes June 16, 1952.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Brooks Art Gallery, Memphis, July 1 to 21.
For information and entry blanks, write Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis, Tenn.

"Gateway to the North"—7th International Exhibition of Photography, Edmonton Exhibition Assoc. Ltd., Alberta, Canada.
Closes June 16, 1952.
Entry fee and number of prints allowed on request.
On exhibit in Edmonton, July 14 to 19.
For information and entry blanks, write Jack G. Housez, The Edmonton Exhibition Assoc. Ltd., Exhibition Grounds, Edmonton, Alberta, Canada.

10th Calgary Stampede Salon of Pictorial Photography, Calgary Photographic Society, Calgary, Alberta, Canada.
Closes June 18, 1952.
Entry fee $1, four prints allowed.
On exhibit in Art Gallery of the Calgary Exhibition and Stampede at Victoria Park, July 7 to 12.
For information and entry blanks, write The Secretary, Calgary Exhibition and Stampede Salon of Photography, Administration Bldg., Victoria Park, Calgary, Alberta, Canada.

P. S. A. International Print Exhibit—1952*, P. S. A. Convention, New York City, N. Y.
Five Divisions: Pictorial, Technical, Nature, Stereo, and Color transparencies. All close July 16, 1952.
Entry fee $2 for all classes except $1 for color transparencies, four entries allowed in each class.
On exhibit at Hotel New Yorker from August 12 to 16.
For information and entry blanks, write Pre-Convention Headquarters, Masters Institute, 310 Riverside Drive, New York 25, N. Y.

The 11th International Salon of Photographic Art of Sao Paulo, Foto-Cine Clube, Bandeirante, Sao Paulo, Brasil.
Closes July 15, 1952.
Entry fee and number of prints on request.
On exhibit in Sao Paulo September 1952.
For information and entry blanks, write Foto-Cine Clube Bandeirante, Rua Avanhandava 316 (Edificio Proprio) Sao Paulo, Brasil.

14th International Exhibition of Photography*, Fine Arts Camera Club, Evansville, Indiana.
Closes July 19, 1952.
Entry fee $2, four prints allowed.
Place of exhibition on request. On exhibit from Aug. 3 to 17.
For information and entry blanks, write Mr. George Basker, Chairman, 1456 Brookside Drive, Evansville.

Illinois State Fair Fifth Annual Exhibition of Photography*, Capitol City Camera Club, Springfield, Ill.
Closes July 28, 1952.
Entry fee $1, four prints allowed.
On exhibit at Illinois State Fair from August 2 and 3.
For information and entry blanks, write Miss Evelyn M. Robbins, 2417 South 11th St., Springfield, Ill.

Custom Quality
DEVELOPING & PRINTING
at "ordinary-finishing" prices!

35mm Positive PROJ. SLIDES from ANY SIZE negative or photo
By Photo Electric Method on Safety Film
5¢ from 35mm film, unmounted. 10¢ mounted
25¢ from negs larger than 35mm. 40¢ from prints
IN CARDBOARD MOUNTS OR STRIPS

YOUR Guarantee
Full money back plus replacement of your roll of film if our fine grain service does not meet the requirements of all photographers

35mm FINE GRAIN DEVELOPING
Prompt service for the photographer who isn't satisfied with ordinary-finishing. Try National today!
36 salon quality 3½x4 ENLARGEMENTS $2.00

35mm RELOADS
36 EXPOSURE RELOADS, numbered safety film, fresh—all film reloaded from 100' original factory packed Kodak film. Plus X, Super XX. 65c each. 5 for $3.00

ROLL FILM fine grain developed & enlarged
120, 12 exp. to superb 4½ x 4½ salon prints to 3½x3½ $1.15 Above prices for S.W. glossy only. Write for D.W. matt prices. $1.50
116, 120, 127—16 exp. each 3¼x4½ $1.25
Any 8 exp. each 3¼x4½ 85¢

RUSH FILM
Enclose check, M.O. (no C.O.D.) Money back and film replaced if not satisfied. Write for FREE mailer, samples, price list. RAPID SERVICE Dealer Inquiries Invited

FREE 2¼ x 3¼ COLOR ENLARGEMENT
with every roll processed at $1
Any size ANSCO COLOR FILM or EKTACHROME processed ($1 value) plus coupon entitling you to custom quality 2¼x3¼ color enlargement ($50 value) of your own choice, at no extra cost — all for only $1.00
(Use the coupon)

35mm ANSCO COLOR RELOADS
Factory fresh safety film. Daylight, A.S.A. 12 or Tungsten. Unconditionally guaranteed.
20 exp.—$1.50, 5 for $6.50

National PHOTO LABORATORIES
NEW HYDE PARK 6, N.Y.

a new page...
health
education
travel
industry
science
agriculture
literature
music
art
. . . in your home film catalogue
For 1952 Catalogue of Films write:
BRITISH INFORMATION SERVICES
30 ROCKEFELLER PLAZA, N. Y. 20, N. Y.

the photographic market place

VIGNETTE LIKE A PROFESSIONAL!

with the **NEW E-Z** vignetter kit*

$2.98 POST PAID

* Pat. Pend.
No adjustments—fast, accurate
•
Gives professional touch to portraits
•
Perfect for composites or montages.

Made of durable plastic. Send check or M.O. for $2.98. Prompt shipment assured.

DEALER INQUIRIES INVITED
ABEMAR PRODUCTS CO., 505 5th Ave., N. Y. 17

NO ENLARGER AT ANY PRICE WILL MAKE BETTER PRINTS

FOTOLARGER

Write for FREE Literature

MODEL 100D 35MM TO 4 x 5 **$54.50**

MODEL D 35MM TO 2¼ x 3¼ **$28.50**

TESTRITE INST. CO., INC.
NEW YORK 3, N. Y.

"BETTER PICTURES"

SINCE 1932
EXPERT FILM PROCESSING and VAPORATING
Quality Mail Order PHOTO FINISHERS

35mm -- $1.80

35mm ROLLS developed, vaporated, individually enlarged—3½x4½—$1.80. 20 exposure rolls—$1.10. Extra enlargements 3½x4½—6c each. No. 127 split candid rolls—16 exposures—enlarged to 2¼x1½—85c. No. 127 and 120, 8 exp. rolls enlarged to 3½x5—60c. No. 120 or 620, 12 exp. rolls enlarged to 3½x3½—75c. No. 120 or 620, 16 exp. rolls enlarged to 3½x5—85c. Extra enlargements—6c each. Postage prepaid in U.S.A. 5c will bring you mailer and complete price list.

We fine-grain all film and individually enlarge each frame. Quality work—Prompt service.
Send roll and money today.

BETTER PICTURES
2523 Lawrence Ave., Dept. P, Chicago 25, Illinois

COLOR FILM PROCESSING

Our IMPROVED COLOR PROCESS, which has greatly improved color print quality, has now been adapted to color film processing. SUPERIOR, STABILIZED results assured, especially with Ansco Color Film.

Ansco 35mm 20 ex. (mounted) ....$1.00 per roll
Ansco or Extachrome 620 and 120 size..... 1.00 per roll
If prints are ordered from roll..... .50 per roll

24-hour service—returned 1st class mail

COLONIAL LABORATORIES
COLOR DIVISION
1329 Milton Ave. Pittsburgh 18, Pa.

WEST COAST COLOR HEADQUARTERS

ANSCO COLOR AND EKTACHROME SPECIALISTS

Sensitometric Controls
One Day Service
Custom Printing
All Work Guaranteed

California Color
971 Howard St.—Dept. K
San Francisco 3, California
California's Oldest Color Finisher

FREE! A Sample of the World's Fastest Film Binder

ON REQUEST!
- All Sizes
- Self-Sealing
- No Water—No Heat
- Complete Film Protection!

Your Dealer Should Stock—If Not, Order Direct

2x2 For 35mm D.F., 35mm S.F., Bantam, Robot, 16mm D.F. and S.F. Each size packed 50 per box @ $1.75, if with Acetate protectors $2.88.

2¾x2¾ For 2¼x2¼, 2¼x1¾, 35mm D.F. and Bantam size. Each size packed 50 per box @ $2.30, if with acetate protectors $3.45.

3¼x4 For 2¼x3¼, 2¼x2¼ and 2¼x1¾, either horizontal or vertical, each size packed 24 per box @ $1.75 or if with acetate protectors $2.50.

STEREO Stereo Realist or Busch Vera. 1/16" thick 24 pack $1.50, with acetate protectors $2.36. ⅛" thick 24 pack $2.00, with protectors $2.86.

PORTER MFG. & SUPPLY CO.
2836 Sunset Blvd., Dept. P-6, Los Angeles 26, Calif.

Shull COPY-KIT for KINE-EXAKTA

New Adventures With Your Camera!

Copy pictures, old photographs, maps, stamps; photograph insects, flowers, take pictures through a microscope! Kit covers all areas from 51.64" x 1 3/16" to infinity. Consists of parts illustrated.

$18.75 Complete
Standard Model

Take pictures like this!

Master Model—$22.85 compl. *Includes above plus auxiliary lens and acc. lens adapters for most complete coverage.*

SHULL-MEYER CO. 8681 Melrose Ave., Hollywood 46, Calif.

Better Enlargements—

ENLARG-O FILTER HOLDERS $3.00 ppd.

for **"Varigam" Filters**

Holds TWO filters, or filter and diffuser, at once. Fits lenses up to 1¼" diameter. Rugged, all-metal, beautifully finished. Only $3.00 ppd. Money-back guarantee!

Also, ENLARGO-ARM for positive fingertip aperture control. Fits all enlarging lenses. Stops darkroom fumbling. Only $2.00 ppd. Guaranteed.

Free literature describes both

H. L. INSTRUMENT CO., Dept. F
313 W. Valley Blvd., San Gabriel, California

Calichrome COLOR PRINTS 25¢ EA. 2¼ x 3¼

Hundreds of re-orders prove CALICHROME COLOR PRINTS maintain highest quality at greatest savings. Your first order will convince you our work and prices will mean more color for you. From any size trans. Min. order $1.

SIZES: 3¼x4½—50c, 4x5—60c, 5x7—$1.00
DYE-TRANSFER, Professional Quality, 5x7—$2.00, Duplicates $1.00

Send film or write for price list and information.

CALICHROME
P. O. BOX 9645 LOS FELIZ STATION
LOS ANGELES 27, CALIFORNIA

FREE BARGAIN LIST

35mm Summaron Ctd. F3.5	$ 74
90mm Elmar Ctd. F4	74
Leica IIIC F2. Ctd. Summitar	199
FILMS (Lots of 3)	
25 ft. DS Kodachrome	$3.33
25 ft. Mag. 8mm Kodachrome	3.99
50 ft. Mag. 16mm Kodachrome	5.95
100 ft. Mag. 16mm Kodachrome	8.98
20 Exp. 35mm Kodachrome	2.99

WE BUY—TRADE—TRIAL

BOB'S CAMERA EXCHANGE
1210—6TH AVE. RADIO CITY 19, N. Y.

8MM-16MM SILENT MOVIES IN COLOR!

NATIONAL PARKS
TRAVELS • WESTERN • ATOM BOMB
WAR THRILLS • HISTORICAL SITES • NOVELTIES

Big **105** Subject Catalog — 5¢ in stamps
Kodachrome "WAIKIKI" sample $1* (Specify size)
* NO C.O.D.'s * NO FOREIGN SHIPMENTS *

WORLD IN COLOR PRODUCTIONS - ELMIRA, N.Y.

USED BARGAINS

12" F2.5 Ektar	$395.00
12-21-28" Turner-Reich, Relax	99.50
Crofton, F5.5, Alphax, Case	39.50
50mm F1.9 Hektor, Ctd., for Leica	119.50
90mm F4 Elmar, Ctd., Feet, Perfect	89.50
Recomar 18, F4.5 Kodak, Comp., Kal. RF, 3 Holders, FPA, Case	54.50

WELLS-SMITH CAMERA CO.
15 E. Washington St., Dept. P-6, Chicago 2, Ill.

10% OFF TO SERVICEMEN

35MM QUALITY PHOTO FINISHING

Films Fine-Grain Developed in Kodak Microdol. No automatic continuous printers used, but the latest 35mm machines designed to give large, sharp, brilliant enlargements. Selected contrast paper corrects for under- and over-exposures. 20 Exp. Roll, 90c. Fast service. Send your roll with remittance now or write for free price list and mailers.

36 EXP. ROLL **$1.25** 3½ x 4½

BELL'S PHOTO LAB., Box 163, Levittown, Long Island, N.Y.

ARGUS C-3 OWNERS

Are you annoyed by skipped frames or double exposures? The ONTORA attachment will eliminate your troubles; pays for itself by 25 or fewer saved color frames. Gives you peace of mind.

For particulars write to
"ONTORA." Box 42, Long Angeles 41, Calif.

LOW PRICED SCHOOL & CLUB FOLDERS

PHOTO MOUNTS

Robin MOUNTS

Send $2.00 for large variety sample assortment folders and easels.

ALBUMS Musical, Non-Musical Wedding, Baby STEREO

JOSEPH ROBIN
262 W. 22nd St., New York 11, N. Y., WA. 9-5044

8mm and 16mm DUPLICATES

16mm REDUCED to 8mm • 8mm ENLARGED to 16mm
COLOR or BLACK and WHITE
8mm ANIMATED TITLES 16mm
TITLES MADE TO ORDER
FREE SAMPLE TITLE Give Dealers Name

U.S. PHOTOGRAPHIC EQUIPMENT CORP.
442 ROGERS AVENUE • BROOKLYN 25, N. Y.

BIG SAVINGS! PHOTO MOUNT FOLDERS

SAMPLER KIT
A handy assortment of quality photo mount folders, all sizes, sent post paid for a dollar bill. Order today! **$1.**

PROFESSIONAL KIT
A giant $10 value! 6 lbs. of quality photo mount folders, complete assortment. Post paid for $5. You save 50%! **$5.**

SATISFACTION GUARANTEED OR MONEY BACK
YORK PHOTO MOUNT, INC., Mfrs.
140 West 22nd Street, New York 11, N. Y.

FRESH 35MM ANSCO COLOR FILM

TUNGSTEN TYPE #234—Safety Base
27½' rolls $6.75—100' rolls $21.50
Fresh Plus X Film black and white
27½' rolls $1.00—100' rolls $3.50
IMMEDIATE DELIVERY POSTPAID—NO C.O.D.'s

PHOTO MAIL ORDER SPECIALISTS
Box 2463 Hollywood 28, Calif.

SAVE MONEY! ON MOVIE MAKING!

1. Buy Superior Bulk Film!
2. Process It Yourself!

No Excise Tax on BULK Film

Superior Bulk Film is fresh, fine grain film, made by Du-Pont.

200 Ft. Roll
Double
8mm $4.50
16mm 3.75

Processing Outfit Only $19.95

Everything needed to develop your film. Reel holds 116 ft. 16mm or 8-8mm film. Drying rack, formulae and full instructions. Fully guaranteed. Only $19.95.

Superior Reversal Chemicals

Include 2 developers, bleach, clear and hardener. Nothing to add but water. Complete set makes 1 gallon $2.90. 1½ gal. set (for Morse tank) $1.80. Please add postage.

ORDER NOW! SATISFACTION GUARANTEED. Ask for FREE Manual for Home Movie Maker!

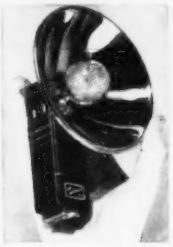
SUPERIOR BULK FILM CO.
Dept. 6P 105 S. Wells St. Chicago 6, Ill.

COLOR PRINTS

Photo fans now turn to
ROCHESTER *Photo Color*
A laboratory that will warrant your confidence after your first order. All work will yield the best possible QUALITY... greater ECONOMY... SERVICE

2¼ x 3¼	3¼ x 4½	5 x 7
25c	50c	$1
5 for $1.00	5 for $2.00	5 for $4.00

Rochester PHOTO COLOR
BOX 1623 • ROCHESTER, N. Y.



$9.95 (PLUS CORD)

Sims FLASH UNIT Series E

For Synchronized Cameras
FITS: Leica IIIf and IIIf, Contax IIa and IIIa, Contessa, Nettar, Ikonta 35, Synchronized Super Ikonta B and BX, Rolleiflex IIa and IIb, Rational, and many others.

SIMS FLASH UNIT, MODEL D-2, $17.50 for all non-synchronized Leica Cameras

Write for FREE literature
SEE YOUR DEALER
INSIST ON SIMS

SIMERL CO., Madison, Conn.

STEREO-TACH

ANSWERS YOUR DEMAND FOR LOW-PRICED 3-DIMENSIONAL PHOTOGRAPHY

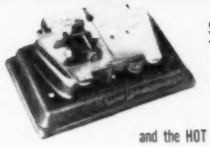
A STEREO-TACH outfit includes everything needed to instantly convert a regular camera into a Stereo camera that takes excellent 3-dimensional pictures in color or black and white.

To take slides with 35 MM camera order Outfit #101. Includes slide viewer 17.70
To take prints with 35 MM or larger camera, order Outfit #100, for Polaroid camera order #100-PL. Both include print viewer 16.25

ENJOY illuminated Stereo-Tach slides with Tach-Lite. #303 fits Stereo-Tach slide viewer. 4.95. #606 complete with viewer. 9.75

ADVERTISING DISPLAYS, INC. — 421-D Pike Street, Covington, Ky.

Hollywood STAINLESS STEEL Splicers



STANDARD only $6.95
AUTOMAT only $8.95
and the HOT SPLICE only $14.95

(Free descriptive literature on request)

10 day money back guarantee order at your local camera store or

SCHOEN PRODUCTS
15029 S. Figueroa, GARDENA, CALIF.

SEE MORE ON ALL YOUR TRIPS... WITH HIGH POWER BINOCULARS!

World's Greatest BINOCULAR VALUES!

WRITE FOR NEW FREE CATALOG!

33 Models $14.95 UP

30 Day FREE Trial

Guaranteed to give you more and save you money on every popular model. Don't overpay! Compare BUSHNELL'S before you buy. Send for FREE CATALOG and

Dealers Invited

FREE Book "How To Select Binoculars"

BUSHNELL Binoculars. Dept. R-46 Bushnell Bldg. Pasadena 1, Calif.

Leica owners

JEN-FLASH CAPACITOR UNIT

The first and favorite B-C flash unit preferred by professionals.

- All metal—no wires, cables.
- Batteries last 2 years.
- You install it — we guarantee it.

$31.95

Write for booklet PF

Jen Products Sales Co.
419 W. 42nd St., New York 18, N. Y.

New Low Prices COLOR PRINTS 20¢

2¼x3¼ square 25c (any ten 20c ea.) 120-620 film will be made 2¼x2¼

3x4	40c	5x7	$1.25
4x5	60c	8x10	$2.25

24 hr. Film Developing $1.00
Ansco or Ektachrome Sizes 35mm (in Slide Mounts) B2 or 120, PB20 or 620

DUPLICATING

35 mm Color Slide Duplicating at 20c per slide
Write our technical department concerning your problems on any reduction or enlargement from or to a transparent color positive.
Minimum Order $1.00 Include Postage

Washington Color Photo
P.O. Box 1605 Washington 13, D. C.

Finest Quality Ansco COLOR PRINTS

		Dup.
2¼ x 3¼	$0.50	$0.40
4 x 5	1.00	.75
5 x 7 MTD	2.00	1.75
8 x 10 MTD	3.50	3.00

EKTACHROME AND ANSCO COLOR PROCESSING

EKTACHROME		ANSCO COLOR (35MM 20 Exp. Mtd.)	
120 & 620 Rolls	$1.10	120 & 620 Rolls	$1.00
3¼ x 4¼	.45		.30
4 x 5	.50		.35
5 x 7	.85		.40
8 x 10	1.50		.75

Include return postage on all orders.

CUSTOMCRAFT
PROFESSIONAL PHOTOGRAPHIC SERVICES
Dept. PP P.O. Box 6618 WASH. 9, D. C.

OPTI-KLOS FOR ARGUS C3

Take close-ups of flowers, insects, table tops, printing or any area 6x9 inches without tripod, tape measure, wires or rods. Durable plastic prisms correct your rangefinder and viewfinder while +2 diopter lens focuses your lens at 14". Sunshade and Filter holder. 10 day money back guarantee $7.95. Calif. buyers add 3% sales tax. No CODs please.

OPTI-TEK • BOX 5 • BELL, CALIF.

GUARANTEED FRESH DATED ANSCO COLOR *Safety Film*

35 mm Ansco Color Reloads Daylight Type 235
20 exp. roll.....$1.15 5 rolls.....$5.35
35 mm Ansco Color Reload Tungsten Type 234
20 exp. roll.....$1.25 5 rolls.....$5.75

ARROW CAMERA EXCHANGE
464 East 96 St. Brooklyn 12, N. Y.

Automatic Daylight Developing Tank

- Processes up to 200 ft.
- 8mm, 16mm, 35mm
- Movie, X-ray, Microfilm
- Motor Driven—Portable
- Unbreakable Plastic
- Uniform Density Assured
- 70mm Tank Also Available

Write for free literature. Dept. P
Micro Record Corp. 225 West 28th St New York 1, N.Y.

America's Original 35MM Viewer

At better camera stores

For 35MM, 16MM, 8MM Color Slides and strip film
•
Pinpoint spiral focus
Greater magnification

$3.50

Order by mail if not available in your city. We pay postage

Chromat O Scope
426 S. Spring St., Los Angeles 13, Calif.

De HYPO PRINT WASHER

Efficiency Plus for Sink or Bathtub
Nothing to Rust or Break
Professional Results
Only $2 tax incld.
At Better Dealers Everywhere
A. J. GANZ CO.
Hollywood 46, Calif.

WALLET SIZE COLOR PRINTS 15c

COLOR FILM PROCESSING

20 Exp. 35mm Mounted, Roll	$1.00
Ansco, Ektachrome 120, 620, Roll	$1.00
Slide Duplicating, 25c ea.	

4" x 5"—50c

2¼ x 3¼	25c
3¼ x 4¼	45c
5 x 7	$1.00
8 x 10	2.00

Minimum Order $1.50
No C.O.D.

CANYON COLOR COMPANY
P.O. Box 2036, Wilshire La Brea Sta., L. A. 36

GUARANTEED VALUES WEDDING • BABY ALBUMS

also MUSICAL
Largest Selection of Portrait Albums.
Photogr Discount FREE New Folder PP

PHOTOFIT ALBUM CO.
131 WEST 42ND ST., NEW YORK 18, N.Y.

LEARN PHOTO NEGATIVE ★ RETOUCHING

A complete Home Study Course complete with all equipment. Sold on easy payments with a money-back guarantee. Full price, $21.50.
For Free Literature write to:
MARSHALL ART STUDIOS, School Div.
Dept. BH 3723 Fullerton Ave. Chicago 47, Ill.

WHOLESALE SPECIALS

All Manufacturers—All Agencies
WHY WAIT? Immediate Delivery!
Dealers, Professionals, Drug-stores, Appliance Concerns, etc.—Write on Business Letterhead for our
SPECIAL PHOTOGRAPHIC WHOLESALE BULLETIN #15 . . . IT'S FREE
34TH STREET CAMERA EXCHANGE
DENIHAN STORES
150 East 34th St., Dept. 166, New York 16

24-HOUR SERVICE

36 EXPOSURE 35 MM FILM

ONLY 1.50

Developed fine grain, hardened. Each exp. enlarged to 3½ x 4½, glossy. 20 exp. - $1.00. Reprints - 5c each.

Free: SAMPLE PRINTS, PRICE LIST, MAILING BAGS

GRAPHIC PHOTO SERVICE
P. O. BOX 72, WILKES-BARRE
PENNA.

COLOR PRINTS

IMPROVED COLOR PROCESS

developed in our Laboratory, produces QUALITY unobtainable from any other source. Our color prints are SUPERIOR to any produced in the country.

Full size	2½x3½	4x5	5x7	8x10
Price each	.30	.60	$1.25	$2.50

Save COD charges—Remit with order
24 hour service—returned 1st class mail

COLONIAL LABORATORIES
COLOR DIVISION
1329 Milton Ave. Pittsburgh 18, Pa.

MADE TO ORDER FOR COLOR SLIDE SHOOTERS

FRED BOND gives you ALL the answers. Complete technical KNOW-HOW, plus how to make more interesting slides.

MAKING BETTER COLOR SLIDES
PART I $3.50
PART II $3.50
FREE Book Catalog

Camera Craft Pub. Co.
95-B Minna St., San Francisco 5, California

If you own one of these cameras.....

Argus C2 or C3, Argus 21, Leica, Contax or similar camera

You can take pictures like THIS!

Shull SPEED-o-COPY

Ready to focus — Ready to photograph

Simple, quick, accurate, Speed-O-Copy adds positive, critical groundglass focusing to your 35mm camera.

See your dealer or write for illustrated folder to Dept. PP-6

SHULL-MEYER CO. 8681 Melrose Ave., Hollywood 46, Calif.

NEW *Low-Price* TITLER

for ANY 8MM or 16MM CAMERA

Only $4.44

Plus Postage
Shipping Wt. 4 lbs.

LIGHT UNIT AVAILABLE
Bracket fits on Titler and holds 2 reflectors; switch for each 1000-W. Less bulbs.
$4.50

Easel for 5"x4" title card adjusts vertically to same height of lens of any camera. Special auxiliary lens for exact focus. Titler may be used horizontally or vertically for animation and special effects. Any lights may be used. All-steel construction. Complete with booklet on title making.....$4.44

ORDER NOW! MONEY-BACK GUARANTEE

L & F PHOTO SPECIALTIES, INC.
2253 W. Roosevelt Rd., Chicago, Ill.

SHOOT KODACOLOR??

NOW AVAILABLE, ADDED ENJOYMENT!

35mm COLOR SLIDES

mounted in 2x2 mounts made from your Kodacolor negatives ready for projection or viewing. Ea. 35c

Minimum Order $1.75

Color Film Processing

35mm Ansco Color 20 exp. roll mounted $1.00
5c add. for each additional frame

120-620 Ansco Color
EKTACHROME ..... $1.00 Roll

PRINTON COLOR PRINTS
2¼ x 3¼ 30c 3¼ x 4½ 60c
5 x 7 $1.00 8 x 10 $2.00

COLOR SLIDE Duplicating 35mm 20c ea.

Made from Transparencies 35mm to 4x5. Min. Order $1.00.

MULTI-COLOR CO.
P.O. Box 370, Van Nuys, California

Min. Order $1.00
No C.O.D.

FILMS DEVELOPED

"Electric Eye—Never Fade"

8 EXP. ROLLS developed and JUMBO PRINTS in POCKET ALBUM or 16 reg. size prints 35c

12 exp. roll, 50c
16 exp. roll, 65c

35 mm fine grain

36 exp. fine grain developed and jumbo high quality enlarged..... 1.25
20 exp. only.....90c

Send for Free Mailer.

DURO-TONE LABS
BOX 52-S, STA. P
B'KLYN 12, N.Y.

NOW 20 EXPOSURE RELOADED CARTRIDGES 25¢

SUPER XX PLUS X DUPONT #2

20 Exp. Rolls..25c Ea. 36 Exp. Rolls..40c Ea.
Bulk $4.25 per 100 ft. — $2.25 per 50 ft.

ANSCO COLOR RELOADS

20 EXP. Daylight or Tungsten ASA 12..$1.25 Ea.
Safety Film—Not motion picture stock.

Fresh, clean film which you can depend on to get good pictures. We do NOT sell War Surplus or "bargain priced" outdated stock. Quality Guaranteed. Minimum order $1.00. Please include 10c extra per order for postage and packing.

EASTERN PHOTO LABS, Dept. "A"
1405 N. Charles St. Baltimore 1, Md.

FILMS DEVELOPED AND INDIVIDUALLY PROCESSED

FREE Prints mounted in beautiful white album

No mass production. All rolls receive our individual attention.

Money cheerfully refunded if not completely satisfied.

JUMBO PRINTS
Introductory Offer
8 Ex. Roll..... 30c
12 Ex. Roll..... 45c
35 MM Fine Grain Developed
20 Ex. Roll..... 90c
36 Ex. Roll..... $1.25

One Day Service. Send for FREE MAILERS

ENVOY PHOTO BOX 121 BATH BEACH STA., B'KLYN 14, N.Y.

PICTAR $1.00

THE QUALITY SLIDE VIEWER

Brilliant, Sturdy

Order Several For Gifts — Dealer-Out? Send $1.00 each to PICTAR Davenport, 3, Iowa

BLACK & WHITE TITLES

8mm, 3 for $1.00; 16mm, 3 for $1.25
No COD. Include return postage

OUR SON, OUR DAUGHTER, OUR VACATION, THE END, OUR HOME, OUR DOG, OUR CAT, OUR AUTOMOBILE.

Write for complete list.

Olympic Films, 573 15th St., Oakland 12, Calif.

SPEED-EZ-ELS

Compact—No Adjustments
Easy Focusing—No Eyestrain
6 Popular Sizes—Budget Priced
Special Sizes on Request
At Better Dealers Everywhere

A. J. GANZ CO.
Hollywood 46, Calif.

We are looking for high grade COLOR TRANSPARENCIES

SUITABLE FOR MAGAZINE COVERS, CALENDARS, ADVERTISING, ETC.

4x5 or larger. Children, animals, industry, science, sports, landscapes, girls, human interest. Prompt replies and returns. Prompt payment. Please enclose stamped return envelope.

THE SHOSTAL PRESS AGENCY
545 FIFTH AVE., Dept. P-80, NEW YORK 17, N. Y.

35 MM DEVELOPING

INDIVIDUAL ATTENTION GIVEN EACH NEGATIVE

36 FULL SIZE 3¼ X 4¼ ENLARGEMENTS! Only $1.50

We Have Fresh Film!

8-4X6 BEAUTIFUL ENLARGEMENTS FROM 8 EXPOSURE ROLL 50c OR 8 PRINTS 30c

No mass production methods. Film fine grain dev. and vaporated to prevent scratching. 24-hr. service. Highest quality developing.

Free! MAILERS AND OTHER OUTSTANDING OFFERS

UNIVERSAL PHOTO SERVICE
Dept. 21 LaCrosse 21, Wisconsin

WHOLESALE ONLY!

NATIONALLY ADVERTISED BRANDS!

Complete line of hard-to-get photographic supplies at WHOLESALE PRICES for Professional Photographers, Studios and Retail Photographic Departments. Cameras, B&W Color or Roll & Movie Film, Sheet & Pack Film, Studio Supplies, Paper, Chemicals, Flashbulbs, Darkroom Supplies, and all other equipment. Fast delivery. Write on your letterhead only (no post cards) stating type of business for Gamerman's Catalog and Wholesale DISCOUNTS today.

GAMERMAN'S WHOLESALE, Dept. G-26
3808 Eastern Avenue Baltimore 24, Maryland

WANTED! LEICAS

ALL MODELS and OTHER FOREIGN CAMERAS . . . TOP PRICES PAID!

WOLK CAMERA CO. 119 S. DEARBORN . . . CHICAGO 3, ILL.

Learn NEGATIVE RETOUCHING

Now for the first time in the history of Photography you can get a complete book on Negative Retouching—FULLY ILLUSTRATED—70 pages describing in detail HOW TO DO IT: • Modeling • Spotting • Blending • Collecting • Proof Retouching • Etching • Commercial & Theatrical Retouching.

Plus a full set of paper negatives. A full refund if returned in good condition in 5 days. Send for yours today.

$1.95

DE GORE PHOTO PLAQUE CO.,
Dept. GP, 3723 Fullerton Ave., Chicago 47, Ill.

FRESH 35mm FILM RELOADS

Frame Numbered-in E. K. Metal Cartridges—not War Surplus

20-exp. cartridges:
DuPont Superior #2..7 for
E.K. Plus X.....6 for
E.K. Super XX.....6 for
Background (Pan)-X..6 for
$2.00 / 2.50

36-exp. cartridges on above film (add 25% to above prices.)

20-exp. Ansco 35 mm Color Cartridges..... 3 for $4.95

HOLLYWOOD NEGATIVE SERVICE
Box 789-P Hollywood 28, Calif.

5 COLOR PRINTS

for $1.00
size 2¼ x 3¼ each

2x3 .20 | 2¼x3¼ .25
3¼x4½ .45 | 4x5 .50

FROM ANY SIZE TRANSPARENCY — Minimum order on prints $1.00; Roll film processed—90c.

SPECIAL
5 x 7 size
90c
5 for $4.00

GUARANTEED
FAST SERVICE
TOP VALUE
SATISFACTION

VALU-COLOR
P.O. Box 534 Oakwood
Los Angeles, Calif.

S-T-R-E-T-C-H YOUR DOLLAR!

REPEAT SALE ON ROLL FILM

KODAK #620 & #120PX—short-dated 3 rolls for $1
" 35 mm PX—20 Exposure 3 rolls for $1.95
" 35 mm PX—36 Exposure 3 rolls for 2.50
#116 Posto ..... 10 rolls for 1.00
Fresh Gevaert Film, #620, #120 5 rolls for 1.00
#127—6 rolls for $1 #616—4 rolls for $1
Guaranteed—Limited Quantity (add 20c for postage)
Plastic Storage Containers for 35 mm Film ..... 95c for 2 doz.

ENLARGING PAPER (Guaranteed, Semi Matte #2)
5" x 7", per Gross, S.W. $1.25; D.W. $1.50
8" x 10", per Gross, S.W. 2.99; D.W. 3.50
11" x 14", per Gross, S.W. 4.99; D.W. 5.99
HAND MADE Celeiro Plastic Picture Frames, 2¼ x 2½", 30c each
PLASTIC TRAYS, 8" x 10"—each 60c

COLOR—Kodachrome—COLOR
SHORT-DATED 8 mm Magazine, Daylight and type A, only $3.65

Excellent discounts on other types of roll-movie film & all other photographic items.

ORDER BY MAIL NOW—AND SAVE
Please include sufficient postage with your remittance otherwise balance will be C.O.D.

34th STREET CAMERA EXCHANGE
150 East 34th St., Dept. 166, New York 16

WATCH THESE PAGES

Every Month

for Unusual Values in Photographic

Equipment Supplies and Service

FREE CATALOG

72 Pages—Largest Assortment
PHOTO FRAMES • MOUNTS
• ALBUMS and MAILERS

WRITE TODAY! Fastest Service! Lowest Prices!

INTERNATIONAL SALES CO. DEPT. H
414 E. Baltimore St. • Baltimore 2, Maryland

RELOAD YOUR OWN! Not War Surplus **35mm FILM** Guaranteed Fresh

BLACK & WHITE EASTMAN or DUPONT		ANSCO COLOR #235—Safety—A.S.A. 12	
36 Exp. RELOADS, 3 for	$1	20 Exp. RELOADS 3—	$4
27½ Ft. BULK	1	27½ FEET BULK	7.50
100 Ft. BULK	3.50	100 Ft. BULK	26.95

ADD 20% FED. TAX ON RELOAD ORDERS ONLY

PACIFIC COAST FILM CO. 1510 No. Sierra Bonita Hollywood 46, Calif.

---

250 FT. ROLLS 35MM #2 CONTRAST GLOSSY PRINT PAPER $1.25 POST-PAID

Vacuum Packed—Guaranteed
GOING FAST!—ACT QUICK!
Minimum Order $2.50—Sorry No C.O.D.
WORLD WIDE PACKING
350 PEARL ST., BROOKLYN 1, N. Y.

FILM BARGAIN!

FREE Processing
24 HR. Service
TOP QUALITY GUARANTEED

8MM and 16MM
Weston 32 Speed Panchromatic

	Each	Lots of 6	Lots of 12
8mm 25 Ft. 8-8	$1.59	$1.49	$1.39
16mm 50 Ft. Mag.	2.90	2.65	2.40
16mm 100 Ft. Roll	3.45	3.25	3.00

Please add postage.

Finest automatic lab. machine processing. Order several rolls today!

RADIANT CINE LABS • Box 720-P, Chicago 90, Illinois

COLOR PRINTS
From Your Transparencies

Electronically controlled for superb results. 3-day service and satisfaction guaranteed. Prints from any size transparency:
ANSCO COLOR
KODACHROME
EKTACHROME

25c 2¼ x 3¼

4 x 5	5 x 7	8 x 10
50c	$1	$2

Min. order $1. No C.O.D.'s

PROCESSING: ANSCO & EKTACHROME Roll Film
24 hours—120-620, 35mm mtd. . . Only 90c roll
COLORFAX LABORATORIES
Dept. P-62, Box 3521, Georgetown Sta., Wash. 7, D.C.

TITLE *WHILE YOU SHOOT*

SELF-STICKING PLIABLE LETTERS

157 large one-inch plastic letters, numerals, figures. Stick on contact with all non porous surfaces. Title on location—thru automobile window with subject as background, on mirror for three dimensional title, and many other professional effects. At leading dealers everywhere

SEE FOR YOURSELF . . . Write today for actual free samples and idea list! No obligation! Send name and address on postcard to . . .

$2.95

CLINGTITE PRODUCTS
4844-B SOUTH ASHLAND — CHICAGO 9, ILL.

35mm Slide Strips

Printed on fine grain safety positive film from your 35mm negative strips & Stereo film. New Kodak process. $1.00 per negative strip up to 5½ feet. You will be getting high quality projection positives by this modern process. For black-and-white only. We know you will like this new service. If your negative strip has not been developed add 25c for fine grain developing. New 2x2 heat-seal cardboard mount, 35c per dozen. Mounted 5c ea. Free mailers.

SLIDESTRIP SERVICE
P. O. Box 924 Santa Monica, Calif.

FIRST CLASS → QUALITY → MAIL

Your films expertly processed and rushed to you first class mail without extra charge.
8-exposure rolls developed and jumbo printed, 60c; 12-exp., 80c; 16-exp., 95c. 35mm fine grain developed and jumbo printed, 20-exp., $1.35; 36-exp., $1.85; reprints, 4c each.
FIVE DEGREES OF PAPER USED, CORRECT CONTRAST SELECTED FOR EACH NEGATIVE. Send for free mailer.

FIVE STAR PHOTO LABS.
P. O. Box 96-F Staten Island 10, N. Y.

FILMS

8 JUMBO PRINTS in ALBUM 35¢

12 Exp. Roll . . 45c 16 Exp. Roll . . 65c
35MM—36 Exp. Roll to 3¼x4½ $1.50;
20 exp. $1.00.
Quality Guaranteed or Money Refunded.

Thank You Cards with Envelopes 25—$2.00; 50—$3.75; 100—$6.50.

Send Post Card for FREE Mailer
MEL'S PHOTO, Box 106, Bklyn. 20, N.Y.

---

8 X 10 COLOR PRINTS $2.00

All Orders Returned 1st Class

ANSCO COLOR & EKTACHROME
ROLLS PROCESSED 120, 620, AND
35MM (Mtd.) $1.00. 35MM DUPLICATES, 20c EA.

NO C.O.D.'S—MINIMUM ORDER $1.00

LO-PRICE COLOR PRINTS

2¼x3¼ . . 30c 3 x3 40c 3x4½ 50c 4x5 . . 75c 5x 7 . $1.25 8x10 . $2.00

ACME COLOR PHOTO LAB.
Box 3004-C Linden Hills Station, Minneapolis, Minn.

Brand New! Write for Info!
Convert your enlarger into a copying unit!
Federal—DeJur—Sunray—Solar—Testrite—Kodak

COPIDAPTOR

Pat. Pend.

Most inexpensive! Most efficient!

Permits centering of lens. Ideal for table-top photog. —rotates (tilts) 360° of vertical plane. Accommodates any camera with tripod socket. Specially suited for R-flex cameras. 60-second mounting. Aluminum —collapsible—easily stored.

WRITE! Tell us your model enlarger and camera. We'll send complete, helpful details.

COPIDAPTOR, Suite 301 1650 B'way, N. Y. 19

Get Close to Your Model

● DeGroff AIR-WAY SHUTTER RELEASE solves your shutter tripping problems for color, portraits, children, pets, wild life, etc. Trips shutter at any distance from 5 in. to 50 ft. or more! 12 different kinds.

Regular size . . . . $5.00 Large size $8.50
Bulb . . . 75c each Hose 10c per foot

See your dealer or write *Fully guaranteed*

DE GROFF LABORATORIES, INC., South Bend 2, Indiana

PICTURE FRAMES

Complete line of inexpensive wood frames, with quick-removable backs, for studio, home, school, camera club. All sizes, from 3"x4" to 24"x 30", or larger. Prompt shipments.
Write for Illustrated Folder and Low Prices.

PICTORIAL FRAMES 615 Jersey Quincy, Ill

HOW TO GET PROFESSIONAL MOVIE OR SLIDE TITLES AT LOW COST!

Step up slide and movie shows with *professional* Titles. 1952 marks our 20th Anniversary . . get quality that only this long experience can give. Same Titles formerly distributed by Bell & Howell. Amazingly low prices . . Big choice of backgrounds.
SEND FOR FREE *samples and illustrated catalog.*
TITLE-CRAFT, Dept. P, 1022 Argyle St., Chicago 40, Ill.

MOVIE FILM

FOR CAMERA USE PAN-WESTON 40

16 mm.—100 ft. roll $2.50
8 mm.—25 ft. dbl. roll $1.00
8 mm.—25 ft. dbl. mag. $1.75

48 hour service. Price includes processing.

REB FILMS, Dept. P-9
630 Ninth Avenue, Film Center Building
New York 36, N. Y. Tel. CIRCLE 5-5814

FRESH 35mm SAFETY ANSCO COLOR FILM
Daylight #235—Tungsten #234
25' Rolls. . .$6.65—100' Rolls. .$22.50
IMMEDIATE DELIVERY POSTPAID—NO C.O.D.'s
COLOR FILM SUPPLY COMPANY
29 Morrell St. Brooklyn 6, New York

classified advertising

NOTICE TO CLASSIFIED ADVERTISERS. RATES: 75c per word prepaid. Minimum 10 words. Next available issue will be Aug. Copy must be in our hands before May 28th.

CAMERAS AND EQUIPMENT TO SELL

HARD coating and complete lens repair service. Send lenses or write for free estimate. Gould Lens Service, 25PC6, Franklin Ave., Binghamton, N. Y.

LIKE new cameras, Minox III, $90.00; Kalart f4.5, $195.00; Casca 35 f2.8, $190.00; Omega DII enlarger, $160.00. Dr. Lufty, Phoenix, Ariz.

DON'T buy that new equipment 'till you get our price. Send for quotation or list. Imperial Enterprise, Inc., 34 Park Row, New York 38, N. Y.

35mm DOLLINA II, f2 Xenon, Compur. Coupled finder. Minor cost will make LN. $60.00. Barton, 11 Fair Oaks, St. Louis 5, Mo.

GOOD used cameras $3.00 each and up. Bargain list free. Paul's Studio, Ravenswood, W. Va.

KODAK Signet, never used, $68.47. Free catalog, 1001 bargains. Dealer's Mart, Dept. PP6, 11 Willard Ave., Mt. Vernon, N. Y.

JUST a few from our "used" department. 24" Goetz Dagor barrel mount, $135.00. 200mm Leitz Telyt, coated, $135.00. Leica Reflex Housing, like new, $115.00. Leica 400mm Telyt, coated, with Reflex housing, like new, $350.00. Rectaflex outfit, 35mm Rectaflex f1.8 Angenieux preset diaphragm, 90mm extension tubeset Ever case, $299.00. 35mm Nikon f2, $169.00. Gold Reflex Proj. w/ case, perfect, $65.00. 135mm f4.5 Steinheil for Exakta, $49.00. 35mm f2.5 Angenieux wide angle for Exakta, $79.50. Contax I f2, $99.50. Contax 85mm Triotar f4, $89.50. All fully guaranteed. Westen's, 800 State, Santa Barbara, Calif. (See Index of Advertisers for our display ad.)

LENSES—Cameras. Bought, Sold, Traded. Photo Lens Co., 140 W. 32nd St., New York 1, N. Y.

FREE Photographic Bargain Book packed with hundreds of sensational values in still and movie cameras, lenses and latest accessories. Super savings for you in new and used equipment. Liberal trade-in allowances, too, on your own equipment. Write now for your free copy to Central Camera Co., Dept. 3F, 230 S. Wabash Ave., Chicago 4, Ill. (Photographic Headquarters Since 1899.)

CANADIANS, send for bargain list, new & used equipment. Simon's Camera Exchange, 11 Craig West, Montreal, Canada.

I WILL buy your 8"x10" camera, 5"x7" or 4"x5", also any lens. W. K. Crosson, 15321 Heyden, Detroit 23, Mich.

ADVANCED amateurs and professionals wanting to buy, sell or trade photographic equipment, write for free copy of Phototrader, Box 630, Westport, Connecticut.

BRAND new Contax S, F.2 Biotar. $250 cash, or swap good 16mm movie outfit. Dr. H. A. Hanley, Jennings, La.

CLOSE-outs. Unclaimed Graphic, Clarus, assorted lenses and shutters. Free list. Northwest Camera Repair Co., 209 Loeb Arcade, Minneapolis, Minn.

LEICA IIC, Summitar F2 lens, Weston Master meter, like new, $195.00. A. Lichtenthal, 238 Main St., Buffalo, N. Y.

PRIMARFLEX, F3.5 coated Tessar, case, holders, tubes, excellent, $179.50. Wells-Smith, P-6, 15 E. Washington, Chicago 2, Ill.

MEDALIST II, coated F3.5 Ektar, spotless, $175.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAFLEX, F2 Sonnar, like new, $185.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

RETINA II-a, coated F2 Xenon, spotless, $115.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

AUTOMATIC Rolleiflexes, M-X sync, X sync, no sync, Tessars, Xenars, new, used, cash or trade. Compare our deal. Altman's, 64 E. Monroe, Chicago 3, Ill.

KALART "Camera of Tomorrow," accessories, spotless, $150.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTESSA, T-coated F2.8 Tessar, in feet, spotless, $100.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

4x4 SPORT Rolleiflex, F2.8 Tessar, bayonet model, like new, $125.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

LINHOFS!!! A specialty. Altman's, 64 E. Monroe, Chicago 3, Ill.

VIDAX "dream outfit." 3 lenses, all coupled, all sync, filmpak, rollfilm, new condition, $295.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX II, F2 Sonnar, synchronized, case, A-1, $145.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

STEREO Realist, camera, case, viewer, flash, spotless, $155.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

ROLLELE II, F2.8 Tessar, like new, $110.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

FOTON camera, T2.2 lens, 10cm F2.5 Telephoto, auxiliary viewfinder, case, spotless, $650.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

KINE-Exakta VX with F3.5 Tessars, F2 Xenons, F2.8 Tessars, F2 Biotars, new, used. Compare our deal. Altman's, 64 E. Monroe, Chicago 3, Ill.

MEDALIST I, coated F3.5 Ektar, spotless, $95. Altman's, 64 E. Monroe, Chicago 3, Ill.

NIKON, F1.1 coated Nikkor, case, spotless, $235.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

NIKON, F2 coated Nikkor, case, spotless, $175.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

BANTAM Special F2 Ektar, flash synchronized, like new, $115.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

ROBOT II, chrome, F2 Biotar, spotless, $95.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

3¼x4¼ SUPER D Graflex, automatic diaphragm, coated F4.5 Ektar, filmpak adapter, spotless, $165.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

ALTMAN'S, where our word is our bond. Altman's, 64 E. Monroe, Chicago 3, Ill.

NIKKOR lenses for Leica, new, used. Altman's, 64 E. Monroe, Chicago 3, Ill.

LEICA III-c's, Leica III-f's, Elmars, Summitars, new, used. Compare our deal, franchised Leica dealer. Altman's, 64 E. Monroe, Chicago 3, Ill.

LEICA III-c, coated F3.5 Elmar, case, like new, $145.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

KINE-Exakta V, T-coated F2 Biotar, spotless, $215.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

NEW standard Rolleiflex, F3.5 Tessar, case, almost new, $135.00. Altman's, 64 E. Monroe, Chicago 3, Illinois.

CONTAX III, F2 Sonnar, case, almost new, $185.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

ROLLEICORD III, coated F3.5 Xenar, case, spotless, $120.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

GUARANTEED Specials. 4x5 Anniversary Speed Graphic, f4.5 Tessar, Rangefinder, solenoid, $129.50; 9x12cm Linhof Technika, 6" f4.5 coated Xenar, Synchro compur, Rangefinder, 6 holders, $189.50; Medalist II, case, $174.50; 2¼x2¼ Weltur, f2.8 Tessar, Rangefinder, $59.50; Super Ikonta C, coated f3.5 Tessar, synchro, rangefinder, new, $121.50. Free Bargain Bulletin. Camera Place, 1295P 6th Ave., New York 19, N. Y.

GUARANTEED Specials. Leica IIc, f3.5 coated Elmar, $139.50; Leica D, f2.5 Hektor, $84.50; Kardon, f2 coated Ektar, $139.50; 35mm f3.5 coated Summaron, $79.00; 35mm f3.5 W.A. Elmar, coated, $59.50; 90mm f4 chrome Elmar, coated, $79.50; 135mm f4 coated Triotar, $74.50. Free Bargain Bulletin. Camera Place, 1295P 6th Ave., New York 19, N. Y.

HIGHEST prices paid for Rollei, Leica, Contax, Exakta, other cameras, equipment. Write for quote. Camera Place, 1295P 6th Ave., New York 19, N. Y.

LEICA IIIF, Summitar, new. GSAP movie, new. Lewis, Angwin, Calif.

REVERE Sound Projector. Used 6x. Perfect, $195. M. Narey, 14948 Bringard, Detroit 5, Mich.

KODAK Ektra, f1.9 Ektar, like new, $225.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

NEW 2¼x3¼ Linhof Technika, 3 lenses, complete, $575.00. Trades invited. 3¼x4¼ Super D Graflex, f4.5 lumenized Ektar, cutfilm septum, $160.00. 2¼x3¼ Graphics, Busch, from $96.00. 4x5 Press outfits from $125.00. Super Ikonta B, synchronized, $129.50. New Kine Exakta VX from $224.00. Kine Exakta lenses! Contax IIA, f2 Sonnar, $289.00. Contax IIA, f1.5 Sonnar, $315.00. 180mm f2.8 coated Sonnar with flectoscope, $345.00. Contax-Leica lenses! Leica IIIa, f2 Summar, $129.50. Leica III, f3.5, $109.50. Leica IIIb, f2 Summar, $146.50. Leica IIIc, f2 Summitar, from $189.50. Leica IIIc, f3.5 Elmar, from $144.00. Leica IIIf, f3.5 Elmar, spotless, $219.50. Leica IIIf, f2 Summitar, immaculate, from $278.00. Leica IIIf, f1.5 58mm Sonnar, $320.00. Leica IIIf, f1.5 Summarit, excellent, $378.00. Retina IIa's, Contessa's, bargains galore! Kodak Reflex II, latest, $96.50. Used Automatic Rolleiflexes from $129.50. 1951 Rolleiflex, f2.8 Tessar, $255.00. New 1952 Rolleiflex, case, $265.00. Immediate delivery! Ikoflex III, f2.8 Tessar, $179.50. All fully guaranteed! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

CAMERAS AND EQUIPMENT WANTED

TOP cash prices paid for cameras and lenses. Alfred Bass, 585 Market, San Francisco, Calif.

WE buy cameras for cash: We need in particular: Argus C-3, Auto Rolleis, late Rolleicords, Stereo Realists, Hasselblads, 8mm projectors, lenses, etc. Westen's, 800 State, Santa Barbara, Calif. See Index of Advertisers for our display ad.

FOUND the Store paying the highest cash prices for your used Cameras and Lenses. We buy, sell and also exchange. Broadway Camera Exchange, 2130 Broadway (75th St.), New York 23, N. Y.

HIGH grade Domestic and Foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. Highest prices paid. Indiana's Largest Camera Store, Capitol Camera Co., Inc., 201 W. Washington St., Indianapolis 4, Ind.

LENSES—Cameras. Bought, Sold, Traded. Photo Lens Co., 140 W. 32nd St., New York 1, N. Y.

HIGHEST prices in America for Leica, Rolleiflex, Retina, Kine-Exakta, Polaroid, Bantam Special, etc. Will airmail cash immediately. Items held 10 days for approval. Reitman Camera Exchange, 1900 E. 9th St., Cleveland 14, Ohio.

HIGHEST prices paid for Leica, Contax, Rolleis, Reflex, Movie Cameras, Projectors. Ace Camera Exchange, 136 E. 58th St., New York P-22, N. Y.

WE pay you the highest prices for domestic and imported cameras or lenses. Our check sent to you same day equipment received, no waiting. Sell to one of the largest camera stores in the Middle West. Lincoln Camera Co., 219 W. Washington St., Indianapolis 4, Ind.

CASH air-mailed, for movie cameras! 16mm, 8mm urgently needed! Taylor's Trading Mart, 1318 Pleasant St., Indianapolis 3, Ind.

CASH immediately for fine cameras: Contax, Contaflex, Ektra, Foton, Leica, Medalist II, Nikon, Speed Graphics, Kine-Exakta, Korelle II, Retinas, Rolleiflex. Send in, or write, for offer. Immediate reply. Where you can depend upon fair dealing. Altman's, 64 E. Monroe, Chicago 3, Ill.

KINE-Exakta cameras urgently needed, cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

SPEED Graphics urgently needed. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

FINE movie cameras wanted: Bolex, Cine-Special, Bell-Howell. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

SHIP at our expense! Leicas, lenses, accessories. Cash air-mailed immediately! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

BONUS for: Retinas, Ektra, Contessa, Bantam Special, Contax, Contaflex, Hasselblad! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

BONUS for: Leicas, Exaktas, Foton, Rolleiflex, Rolleicord, Stereo, Graphics, Bolex, Bell & Howell! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

HIGHEST cash: All types fine cameras, lenses, equipment! Prompt, courteous service! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

MOVIE EQUIPMENT

SAVE 50% on B & W roll movie film. Free Circulars. Fromaders, Box 637-E, Davenport, Ia.

MOVIE FILMS Rented—Sold—Exchanged

5,000 NEW, used 8-16mm silent, sound films. International-Z, 2120 Strauss, Brooklyn 12, N. Y.

RENT 16mm sound films 50c reel. Large selection: free catalog. U. C. Film Service, 130 Chestnut St., Roselle Park, N. J.

IMPERIAL offers lowest prices anywhere! New releases, close-outs, sound and silent, also equipment. Selected used soundies, 4 for $5.00, boxed and spooled! Get on Imperial's mailing list now and save. Imperial Enterprise, Inc., 34 Park Row, New York 38, N. Y.

WORLD'S biggest selection of new and used 16mm sound and silent films. Over 100,000 prints on hand! Everything at bargain prices. Savings of 50% and more are commonplace! Good used 16mm sound projectors, Bell & Howells, Victors, Ampros. Frequently available for as little as $139.95. Reels, cans, supplies at bargain prices! Write today for your free copy of Blackhawk's big 24-page catalog, "Sixteen's Super Market." Blackhawk Films, Inc., 1011 Putnam Building, Davenport, Ia.

FREE Movies. Hundreds of subjects. Interesting. Entertaining. Fascinating. Latest directory, only 50c. National Cine Society, 126 Lexington Ave., New York 16, N. Y.

RENT 16mm Sound Film by mail. Over 1500 subjects to choose from. Features, $3.95 up; 400 ft. shorts, 49c. Free catalogue. Liberty Camera Shoppe, 80 Vesey St., New York 7, N. Y.

KODACHROME movies, projection sample, $1.00. SOF rentals, lists, 10c. Colorslides, views, 10—$1.00; paintings, 3—$1.00; lists, sample 35c. Galloway Films, Box 6953A, Washington 20, D. C.

ENLARGED moviframes, bl. & wh., color. Send frames and $1.00. Curiophoto, 1187 Jerome, New York 52.

8mm, BARGAINS, Blackhawk's new 8mm, catalog really has them! Films, supplies, everything at a saving! Good used 1-reel 8mm. Films frequently available at $1.98. Blackhawk Films, Inc., 1012 Putnam Building, Davenport, Iowa.

CINE-Special chambers, 100 foot. Government surplus. A-1 condition, $89.00 ea. Dan Oxman Photo Supplies, 424 W. Olney Ave., Philadelphia 20, Pa.

PHOTO FINISHING

ABSOLUTELY highest quality professional double weight enlargements at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c; 16x20, $2.00. No extra charge for cropping or dodging. New negative from your photo 50c; minimum order $1.00. Foto Portrait Co., 1172-P Ogden Ave., New York City, 52.

NO Negative? Send $1.00 for new negative and two 5x7 enlargements from picture, transparency, colorprint, polaroid. Stereorealist. Curiophoto, 1187 Jerome Ave., New York 52, N. Y.

EXPERT retouching. Fast mail service. R. Daly, Box 91, Ansonia Station, New York 23, N. Y.

FINEST quality double weight bromide enlargement at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c. Satisfaction guaranteed. Minimum order $1.00. Foto Portrait Co., 1172-P Ogden Ave., New York City 52.

ENLARGEMENTS, custom made. Immediate service. B&W or warmtone. Doubleweight glossy. Semi-matte. Silk. Matte. Tapestry. 5x7, 25c; 8x10, 30c; 11x14, 80c; 16x20, $1.75. New Negatives, 50c. Complete service including photo restoration, retouching, hand oil coloring, print toning, photomurals. Photo Enlarging Specialists, 1476 Sedgwick Pl., New York 60, N. Y.

ENLARGEMENTS! Quality guaranteed. Special! 3, 8x10 double weight enlargements, $1.00. Helio Photo Service, Box 521, New York 8, N. Y.

FREE lance and professional photographers looking for a truly top-notch finishing service of your work at reasonable prices. For details, write to Waro Art Photos, 112 W. 42nd St., N.Y.C., N.Y.

2x2 MOUNTED slides from any negative, 15c. Miller Photo Service, Holdrege, Nebr.

2x2 SLIDES. Kodachrome or black & white. Made from your positive transparency or picture, 25c each. Photo Copy Shop, 209 W. 15th St., Holland, Michigan.

GUARANTEED Repairs: Lowest prices. Specialists fine German cameras: Leica, Rollei, Exacta, Contax, Super Ikonta, Retina, Korelle, etc. Lens coating, synchronization. Free estimates. Prompt service. Cam-Tech, Box 168, Cathedral Station, New York 25, N. Y.

EKTACHROME and Ansco color processing. Rolls, $1.00; 35mm mounted, $1.25; 6 sheets, $2.00. Include return postage. Axel Bahnsen Color Laboratory, Yellow Springs, Ohio.

PHOTO SUPPLIES

WEDDING, baby, all occasion albums, photo mounts. Low wholesale prices. Free literature. Selbert, 41 Union Square, New York 3.

THE Deepster. Two full length deep tanks for developing 35mm to 620 roll film, $6.95. Write for literature. Glen Camera Products, Box 905, Sea Cliff 10, N. Y.

WEDDING, baby albums for 12 prints 8x10, $2.85 postpaid. Personalized (Gold), 40c. Photoflico, 131 W. 42nd, New York 36. Wholesale catalog free.

MODEL release forms, 50, 50c. Douglas Leach, Box 313, Bothell, Wash.

WE can offer sample 16mm Kodachrome loop of Stereoscopic Cine Film (silent) complete with instructions for use @ 3 dollars ea. Use with standard projector & screen. No viewers, no polarised light, no gadgets. See in three dimensions in colour. The first & only films needing no special apparatus or viewers. Guaranteed genuine Stereoscopic. No fancy imitation. Express air mail ½ dollar extra. Book, "Stereoscopic Representations of Three Dimensional Scenes," using prints, film strips or cine films any size. No viewers or special projectors needed. 3 dollars or Film & Book express air mail, 6 dollars. H. W. English, Rayleigh Rd., Hutton, Brentwood Essex, England.

New Low Reader Rate

PHOTOGRAPHY has established a new classified rate for readers only of 45c per word—minimum 10 words. This reader rate can only apply to those advertisements describing for sale, barter and/or exchange, merchandise of a purely personal ownership, and not in any sense merchandise or services offered on the part of a dealer or others. The commercial rate remains 75c per word, minimum 10 words.

SLIDE mounts. Mercury, Robot, standard. 25 assorted apertures, 54, $1.00. GEMounts, 5817P Sheridan, Detroit 13.

FILMS AND PAPER

GUARANTEED Fresh 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W. Free catalog. ESO S. 47th Holly, Kansas City 2, Mo.

BIGGEST values ever! See Supreme Photo Supply ad, this issue.

INSTRUCTION

LEARN free lance, educational, Hollywood and Television film technique at home. State licensed. Write for free catalog. Motion Picture Institute, Birmingham 5, Mich.

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, Dept. 6201, 835 Diversey Pkwy., Chicago 14.

OIL coloring photographs can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy, simplified method. Send for free booklet. National Photo Coloring School, 835 Diversey Pkwy., Dept. 2251, Chicago 14, Ill.

BARTER AND EXCHANGE

LARGE selection movie and still camera equipment to swap for guns, old and new. Lists, 10c. Farmers & Traders Exchange, Chittenango, N. Y.

MAKE your own Trade-In offer! Tell us what you have, what you want, what your deal is. No reasonable offer refused. Dept. PP1, Empire Camera, 58 Garth Rd., Scarsdale, N. Y.

COLOR SLIDES

JAPAN Kodachromes by former Sergeant. List, 3c. Norman Berry, Gas City, Ind.

WEST-VIEW kodachrome slides on approval. The finest quality obtainable at lowest prices for slides on Kodachrome film. "Tours of the West" you'll be proud to show. No minimum purchase. Write today for first approval set and free catalog. West-View, Dept. 3, 1518 Montana Ave., Santa Monica, Calif.

AMERICA'S most beautiful Kodachrome slides have been reduced in price. Yes, these same slides from my personal collection now come to you 30% cheaper. Sample slide, 25c. Catalogue free. Write today. Lcdr. Clifford J. Lishman, U.S.N. Retired, Dept. 76, 707 Wilbur Ave., San Diego 9, Calif.

60,000 SLIDES in stock insures prompt shipment. Washington, Williamsburg, National Parks, England, France, Germany, Switzerland, Netherlands, Denmark, Norway, Sweden, Central America, Japan, China, Philippines, Italy available. 96% repeat orders indicate customer satisfaction. Catalog 3c. RoLoc, Box 1715, Washington 13, D. C.

TWENTY beautiful color slides, $1.00, sample, catalog 20c. Sanford Co., Ashtabula, Ohio.

ADD "Spice" to home projection shows with colorful old-time Nickelodeon slides. 2x2. Write for free list. Nickelodeon Co., New Fleidner Bldg., Portland 5, Ore.

COLORSLIDES from colorprints. 50c. Minimum order, $5.00. Curiophoto, 1187 Jerome, New York 52.

EUROPEAN Slides on approval. Gorgeous 2x2 Kodachrome slides from the private collection of nationally known photographer and world traveler, Ernest E. Wolfe, Member PSA. Famous charm-filled attractions of England, Scotland, France, Italy, Germany, Switzerland, Belgium, Holland, Denmark, Norway, Sweden, Egypt. All slides are the finest in subject matter, composition and natural color. Largest and finest collection of European slides in world. Send 50c for sample slide and free catalog. Ernest E. Wolfe, Dept. P, 10916 Ashton Ave., Los Angeles 24, Calif.

BEAUTIFUL Maine Coast Scenes, New Hampshire, Hudson Valley, Montreal, Halifax. Lists and 3 samples, $1.00. Maine-Photos, Box 1622C, Portland, Maine.

SCENIC kodachromes. Finest quality. Southwest, Northwest, National Parks, New England, Mexico, Indians. Catalogue, 10c. Jack Breed, West Boxford, Mass.

SEE the world in gorgeous Ansco color. Take a trip and see these countries! U.S.A., France, Spain, Egypt, Portugal, Switzerland, England, Canada, Cuba, Newfoundland, Turkey, Greece, Japan, Mexico, Israel, Hawaii, Guam, Ireland. Packaged in sets of ten slides for $1.00. Slides and complete listings at your dealer. If not available, write us direct. National Pictureslide Co., 134 W. 32nd St., N.Y.C. 1.

FREE Lists, exceptional world-wide collection beautiful 2x2 Kodachromes. Dept. Color, Eulo Co., Box 178, Denver 1, Colo.

COMIC color slides for your approval. Western Photo Slide, Box 1112, Santa Monica, Calif.

ROME, Milan, Naples, Capri, Pompeii, Paris, French Riviera, Athens, Bali. Highest quality color slides. Catalog free. Argo Slides Exchange, 92 William St., New York 5, N. Y.

SLIDES of the East. Cape Cod, White Mountains, Lexington, Plymouth, Niagara, Ausable Chasm, Santa's Workshop, Quebec, Montreal, Gaspé, Fall Foliage, Covered Bridges, Historic Houses, many others. Send for catalog beautiful Kodachromes to Henry Cobb Shaw, 8-3 Bosworth St., Boston 8, Mass.

THERE she goes! See a V-2 Rocket prepared for flight and fired at the White Sands Proving Grounds in New Mexico. Delight your guests with this new set of natural color slides, which also includes views of the Rocket Control Panel, Administration Building, and Theater. Only $1.95 per set of eight. Get complete list of other available slides from your dealer, or write Meston's Travels, 2818 N. Piedras, El Paso, Tex.

TRADE 2x2 Color Slides. Send 14 & $1.00, receive 15, same category. Rice, 2439 N. Francisco, Chicago 47, Ill.

SLIDE-of-the-month club offers for your approval a new selection of color slides each month. Mono or Stereo. Scenic, Travel, Education, Nature. Membership free; no dues. Write Pacific Color Slide Co., P. O. Box 13305, Los Angeles 25, Calif.

UNSURPASSED quality 35mm color slides. Sets of 8 for $1.95. Extensive coverage. Free lists. See your dealer or write Pacific Color Slide Co., P. O. Box 13305, Los Angeles 25, Calif.

SCENIC Southwest. Brilliant, colorful slides from originals by top photographers familiar with Southwest. Sample slide, 25c. Catalogue free. Custom Color Service, Dept. S, P. O. Box 5036, Tucson, Arizona.

HOLLYWOOD. Ten 35mm $1.00 colorslides. Movie catalogue, 10c. Eddings, Corning 1, N. Y.

OIL Painting from your favorite color slide. Write for information. Artcraft, East Peoria, Ill.

ALASKA Kodachromes. Sample and list, 25c. Robert Hall, Moose Pass 18, Alaska.

COLORFUL Kodachromes of all Western National Parks on approval; also Canada and Mexico. Douglas Whiteside, Yosemite, Calif.

FREE catalog, 350 sets of 8, $1.89. Sample, 35c. Mars 143, 193 Rockaway, S. Ozone Park, N. Y.

DESERT wildflowers and cactus. Stereo close-ups miniature blooms. Ten exquisite Stereo Realist slides, $5.00. Ten gorgeous 2x2 slides, $1.00. Brilliant Kodachromes. Money-back guarantee. Free sample. James DuBois Scenics, 5864 Hollywood, Hollywood, Calif.

CAMERA REPAIRS

PERFEX repair on Still and Movie model, using genuine Perfex replacement parts. (Only authorized Perfex repair firm in U. S.) Send camera for estimate. International Camera Corp., 846 W. Adams St., Chicago 7, Ill.

BRISKIN movie cameras repaired by qualified technicians. All work fully guaranteed. Ten day delivery. International Camera Corp., 846 W. Adams St., Chicago 7, Ill.

AUTHORIZED by domestic and foreign manufacturers, offering better, cheaper repair service. One-year written guarantee. Foto-View, 325 W. 42nd St., New York 36, N. Y. Price list, estimate: Free.

NEOPRENE coated curtains installed in Korelle, Exakta, Leica, Foth by factory trained Technicians. B & V Camera Repair Service, 21 E. Van Buren St., Chicago 5, Ill.

GUARANTEED precision, still and movie, camera repairing and rebuilding by expert cameramen with many years of experience on all types and makes of American and foreign cameras. Range finders and flash units installed and synchronized on short notice. All work carries a "You Must Be Satisfied" Guarantee, or your money back. Write or send your equipment for free estimate. The General Camera Co., Repair Dept., 6424 N. Western Ave., Chicago 45, Ill. See our display ad in this issue.

QUALITY Camera Repairing. Shutters, Bellows, Reflex Mirrors, etc. Estimates, prompt service. August Camera Repair, 611 N. Harper Ave., Hollywood 18, Calif.

FOREIGN Cameras: Six years with the inventor of the Contax (Zeiss) assure you 100% repairs on all foreign and domestic cameras. Internal synchronization installed on Contax, Leica, Rollei, Ikonta, etc. All work guaranteed and conscientiously done. Strauss Photo-Technical Service, 930 F St., N.W., Washington 4, D. C.

INSURED and guaranteed repairs at trade prices. Camera Repair Corp. of America, 225-A Broadway, New York 7.

BUSINESS OPPORTUNITIES

METALLIZING baby shoes. Profitable sideline for baby photographers. It's a natural! Instructions, supplies, equipment. Biggest selection of metal & onyx mounts. Wholesale only. Free catalog. Hollywood Bronze Supply, Dept. T, 1621 E. 1st St., Los Angeles 33, Calif.

MAKE money with photography! Write: Sam's, 2745 Bush, Birmingham 8, Ala.

YOUR picture of buildings and products turned into extra profits by selling business firms black and white advertising post cards. OFSC, 229 E. Main, Fort Wayne, Ind.

100% PROFIT. No investment. Handle quality fotostamps. Amazing glossy photographs, gummed stamp form. Business year 'round. Free samples, particulars. American Foto Stamp Co., 103 E. 125th St., Dept. PP-6, New York 35, N. Y.

BUY wholesale. 25,000 items. Catalogue 25c. Matthews, 1471-A9 Broadway, New York City 18.

MAKE money at home as renewal headquarters for all magazines. Liberal commissions. No experience. No capital needed. Supplies furnished. Write for free catalog. McGregor Magazine Agency, Dept. 530B, Mount Morris, Ill.

SELL your pictures. The best photo markets available with types of pictures needed and prices paid. 100—$100. Regal Service, Box 1315, Pittsburgh 30, Pa.

FREE Book "505 Odd, Successful Businesses." Work home. Expect something Odd! Pacific-M, Oceanside, Calif.

MISCELLANEOUS

BEGINNING Writers: Let us show you how to get $1 to $20 checks in your daily mail doing simple spare time writing. Experience unnecessary. Details Free. W. Herwell, 7016 Euclid, Cleveland 3, Ohio.

SAVE! Free 24-page, 3-color binocular catalog. 60 different models. United Binoculars, A-1344, 9043 S. Western, Chicago 20. Display rooms open Mon. thru Fri. 9:00-5:30.

MAGAZINES (back dated) foreign, domestic, arts. Books, booklets, subscriptions, etc., Catalog 10c (refunded) Cicerone's, 86-22 Northern Blvd., Jackson Heights, N. Y.

2x2 SLIDES from any size negative 15c, unmounted 10c. Duane Stebbins, Box 62, Agawam, Mass.

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, 835 Diversey Pkwy., Dept. 2251, Chicago 14, Ill.

OIL coloring photographs can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Send for free booklet. National Photo Coloring School, 835 Diversey Pkwy., Dept. 2252, Chicago 14, Ill.

ADULT Books. Illustrated Comic Booklets, 10 for $1.00, 24 for $2.00, all different. Free Gift with each $2.00 order. V. M. Rogers, Dept. P, Box 14738 Cimarron Station, Los Angeles 18, Calif.

BINOCULARS, Telescopes, Microscopes. Our 20th year of leadership in optical values. Bargain catalog free. Brownscope Co., 24 W. 45th St., New York.

START Venetian Blind Laundry. Profitable lifetime business. New machine. Free booklet. F. G. Co., 101 E. 4th, Phila. 4, Pa.

index of advertisers

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

ADVERTISER	PAGE NO.
Abemar Products Co.	132
Acme Color Photo Lab.	135
Advertising Displays, Inc.	133
Air Photo Supply Corp.	27
American Cinefoto Corp.	126
American Photography	96
American School of Photography	120
Ansco	Second Cover
Archer School of Photography, Fred. The	124
Argus Inc.	99
Art Center School	110
Arrow Camera Exchange	133
Astra Photo Products	90
Atkinson Laboratory	125
Bass, Inc., Alfred	131
Bass Camera Co.	110
Bausch & Lomb Optical Co.	121
Bell's Photo Lab.	132
Bell & Howell	106, 107
Berndt-Bach, Inc.	112
Better Pictures	132
Bob's Camera Exchange	132
Boisey Corporation of America	129
British Information Service	131
Brooks Camera's	30
Brooks Institute of Photography	125, 131
Burke & James Inc.	121
Burleigh Brooks Company	3
Bushnell Binoculars	133
Calichrome	132
California Color	132
Camera Craft Pub. Co.	134
Camera Specialty Co., Inc.	124
Canyon Color Company	133
Capital Camera Inc.	128
Capitol Photo Co.	126
Castle Films	108
Chicago Photo Products	110
Chinacolor Laboratories	124
Chromat-O-Scope	133
Clingtite Products	135
Cohen's Exchange, Inc., Abe	16
Colonial Laboratories	132, 134
Color TV Film Labs	112
Colorfax Laboratories	135
Color Film Supply Company	135
Copidator	135
Crown Labs.	126
Customcraft	133
Da-Lite Screen Co., Inc.	112
De Gore Photo Plaque Co.	134
De Groff Laboratories, Inc.	135
Delta Photo Supply	93
Director Products Corp.	116
Dowling's	19
Duro-Tone Labs.	134
Eastern Photo Labs.	134
Eastman Kodak Company	85, 86, 87, 88, Fourth Cover
Edmund Scientific Corp.	18
Ednalite Optical Co., Inc.	127
Edwards Fine Grain Laboratory, Inc.	128
Eight Sixteen Films	103
Elgeet Optical Company, Inc.	123
Enteco Industries, Inc.	122
Envoy Photo	134
Ercona Camera Corp.	101
Exakta Camera Company	95
Fasteeth	139
Fedco	131
Federal Instrument Corp.	122
Five Star Photo Labs.	135
Freestyle Sales Co.	24
Gamerman's Wholesale	134
Ganz Co., A. J.	133, 134
Geiss-America	10
General Camera Co.	113
General Electric Co.	Third Cover
Germain School of Photography	139
GoldE Mfg. Co.	89
Graflex Inc.	14, 15
Graphic Photo Service	134
Grayson Publishing Corp.	128
H&L Instrument Co.	132
Hartley Co., The	126
Heiland	92
Heitz & Lightburn	128
Hollywood Negative Service	134
Industrial Timer Corp.	110
International Sales Co.	134
Interstate Photo Supply Corporation	131
Jeanneret, Roland	121
Jen Products Sales Co.	133
Kalart Company, Inc., The	25
Kinnard Co.	128
Klein, Sid	112
L & F Photo Specialties Inc.	134
Leitz, Inc., E.	111
Le Mar Scientific Corporation	120
Lisco Products Co.	130
Mail-Bag Film Service	129
Marshall Art Studios	133
Marshall, John G., Mfg. Co., Inc.	140
Mel's Photo	135
Mico Photo Products Co.	122
Micro Record Corp.	133
Minifilm Camera Corporation	20, 21
Mitchell Camera Stores Inc.	118
Montgomery Ward	102
Multi-Color Co.	134
National Camera Exchange Inc.	128
National Educational Alliance	11
National Photo Coloring School	126
National Photo Labs.	131
Nega File Co., The	130
New York Institute of Photography	28, 29
Nikon Camera Co., Inc.	119
Nuclear Products Company	124

POPULAR Photography, virtually complete collection. Excellent reference source. Write for details. Harold Sheetz, 2747 W. Amherst Ave., Englewood, Colo.

WANTED, 1894-S dime, pay $500.00. Certain 1913 nickel, $1,000.00. 1901-S quarter, $20.00 to $150.00. Hundreds of others. Know their true value. Complete illustrated catalog, 25c. Worthycoin Corp. (D-3121), Boston 8, Mass.

BOOKS—booklets, stories, arts, novelties, illustrated comic booklets, 10, $1.00. Catalogues, 10c. Kogan, 1032-PH, Church Annex, New York 8.

RECEIVE mails, magazines, samples. Your name in numerous mailing lists, 20c. Vaughan Greenwood, 273 Broadway, New York 7.

WE purchase Indianhead pennies. Complete all-coin catalogue, 20c. Neville Fairview, 277 Broadway, New York 7.

ENLARGING, automatic photoelectric exposure control for production printing on your present enlarger. Literature. Fotomatic Company, 2927 N. Tibbs, Indianapolis, Ind.

ADVERTISER	PAGE NO.
Olden Camera & Lens Co.	33
Olympic Films	134
Ontora	132
Optitek	133
Pacific Coast Film Co.	135
Paillard Products, Inc.	109
Palley Supply Co.	117
Panoram Film Labs.	139
Peerless Camera Stores	6, 7
Penn Camera	97
Perrin & Company Inc., J. B.	129
Photo Fit Album Co.	133
Photo Labs., Inc.	129
Photo Mail Order Specialists	132
Photography	114, 115
Pictar	134
Pictorial Frames	135
Polaroid Corp.	17
Porter Mfg. & Supply Co.	132
Protective Mounts, Inc.	125
Radiant Cine Labs.	135
Ray-Vogue School of Photography	124
Reb Films	135
Robin, Joseph	132
Rochester Photo Color	133
Schoen Products	133
School of Modern Photography, The	31
Service Manufacturing Co., Inc.	126
Shostal Press Agency, The	134
Shull-Meyer Co.	132, 134
Simeri Co.	133
Slide Co.	131
Slidestrip Service	135
Spiratone	91
Sterling-Howard	5
Superior Bulk Film Co.	133
Supreme Photo Supply Co.	22
Telescopic Camera Co.	110
Television Workshop	110
Testrite Inst. Co., Inc.	132
Thirty Fourth Street Camera Exchange	133, 135
Three Dimension Company	94
Tiffen Mfg. Co.	98
Title-Craft	135
U. S. Photographic Equipment Corp.	132
Universal Photo Service	134
Valu-Color	135
Washington Color Photo	133
Wells-Smith Camera Co.	132
Westen's	8, 9, 139
Westinghouse Electric Corp.	100
White Company, David	12, 13
Willoughbys	26
Wolk Camera Co.	134
World In Color Productions	132
World Wide Packing	135
York Photo Mount, Inc. Mfrs.	132
Zeiss, Inc., Carl	23

MEN: Comic cards. Asst., $1.00. Tuplers, 1305 W. Wilson Ave., Chicago, Ill.

PROFESSIONAL portrait folding frames, inexpensive. Free circular. Photofilco, 131 W. 42nd, New York 36.

PLASTIC-sealing, photographs, identification cards, etc. Wallet size, 25c. Mail to Sharon, Box 51, Roxbury 19, Mass.

ADULT books. Illustrated comic booklets, 12 for $1.00. List included. Wineholdt, Woodbine, Pa.

FLASH a Westen Special!

A NEW Flash Tronic

only $17.50

formerly ~~$46.40~~

Pan Type Reflector $2.00

manufacturer's new product GUARANTEE

Westen's Special Purchase makes this never to be repeated offer possible.

NO BATTERIES
POSITIVE SYNCHRONIZATION
Synchs with all better cameras. May be used with standard reflectors.

Jump at this opportunity! Rush $17.50 to us today — state make and model of camera.
Offer limited —1st come, 1st served.

Westen's
SANTA BARBARA, CALIFORNIA

Do FALSE TEETH Rock, Slide or Slip?

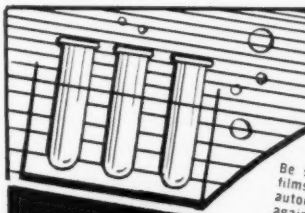
FASTEETH, an improved powder to be sprinkled on upper or lower plates, holds false teeth more firmly in place. Do not slide, slip or rock. No gummy, gooey, pasty taste or feeling. FASTEETH is **alkaline** (non-acid). Does not sour. Checks "plate odor" (denture breath). Get FASTEETH at any drug store.

GERMAIN
SCHOOL OF PHOTOGRAPHY

"The School of Personalized Instruction"

Outstanding faculty CURRENTLY teaching: • PORTRAIT • COMMERCIAL • AIR • BRUSH • NATURAL COLOR • OIL COLORING • CAMERA REPAIR • FLEXICHROME • LEGAL & POLICE • SALON • NUDE • Many Others. Good Day-Eve. Housing Accommodations. Free national placement service.

Write Dept. P.
225 Broadway, N. Y. C. 7 WOrth 4-4550



IF YOU VALUE YOUR COLOR FILMS . . . USE PORIUM TO PRESERVE YOUR FILMS FOREVER!!

Be sure that your film receives the new PORIUM TREATMENT. All films developed (at PANORAM LABS) receive the PORIUM TREATment automatically to insure indefinite life and freedom from damage against scratches and finger marks, due to handling, packaging and projection. PORIUM TREATMENT is the result of a series of tests (of trial and error) over a period of ten years and is now brought to you at no extra cost—exclusively at PANORAM. NO OTHER LAB CAN MAKE THIS OFFER!!

EXCLUSIVE COLOR PRINTS AND PROCESSING!!!

20 Exp. 35mm Roll Ansco processed and mounted ..... 1.00 2 for 1.60, 3 or more .70 each
120 size Ansco or Ektachrome processed ..... 1.00 2 for 1.60, 3 or more .70 each
PROMPT SPEEDY SERVICE. RETURNED FIRST CLASS MAIL

COLOR PRINTS
FROM ANY SIZE KODACHROME, ANSCO OR EKTACHROME!!

WALLET SIZE			
2x	$.25 each 5 for 1.00	4x	.50 each 5 for 2.00
3x	.30 each 9 for 2.00	5x	.90 each 4 for 3.10
	.45 each 6 for 2.00	8x	1.70 each 3 for 4.60

ALL PRINTS DONE ON NEW IMPROVED ANSCO PRINTON!!

—OUT OF THIS WORLD OFFER— • Any 12 wallet size 1.98

NOTE: Inquiries on large quantity duplications solicited.

48-HOUR SERVICE
For COLOR PRINTS ON OUR PREMISES.
minimum order $1.00
(No C.O.D.'s)

ON ALL ORDERS OF $15.00 an additional discount of 5% may be deducted.
ON ALL ORDERS OF $25.00 or over a discount of 10% may be deducted.

35mm FAITHFUL DUPLICATES 6 FOR 1.00

PANORAM FILM LABS
1190 6th AVENUE, NEW YORK 19, N. Y.

color can be economical!

WHY pay for expensive color film when Marshall's Photo-Oil Colors will give you photographic color beauty exactly where you want it every time, so much more economically.

Enjoy all the thrills of color photography at a fraction of the usual cost. When you shoot action, take advantage of the faster shutter speeds obtainable with black and white film. Then *add* color to make your good shots perfect. It's so easy, so satisfying to create life-like photographs in true color when you use Marshall's Photo-Oil Colors.

You do not need any artistic skill or experience to enjoy working with color. Don't wait another day to join the thousands who know how much fun there is in this truly creative pastime.

NEW! AIR FORCE BLUE

for coloring photographs of members of the Air Forces of the UNITED STATES, and other countries. Also, MARSHALL'S KHAKI and NAVY BLUE.

MARSHALL, MASTER SET

Complete show-how instructions in every set.

Send 15¢ for the 32-page illustrated book "How to Make Beautiful Color Prints . . ." Ask for the new, Free, Marshall Rainbow Color Chart at your dealer.

the most popular color process of all!

MARSHALL'S

PHOTO-OIL COLORS

John G. Marshall Mfg. Co., Inc. Dept. D6 167 N. 9th St., Brooklyn 11, N. Y.

Can. Dist.: Canada Photo Products, Ltd., 137 Wellington St. West, Toronto 1

JOHN G. MARSHALL MFG. CO., INC. Dept. D6
167 North 9th Street, Brooklyn 11, N. Y.

I enclose 15¢ Please send me your book, "How to Make Beautiful Color Prints."

Name_____

Address_____

City_____ Zone____ State_____

Dull day "sunlight." See how photographer George Miller has used General Electric Midgets to create the effect of sunlight, giving the picture extra form and sparkle. Try 'em in sunlight, to soften shadows on faces.

When Not Posing makes a Better Picture!

G-E Photoflash lets you shoot fast . . . catch candid action

You just can't make young pups hold still and "watch the birdie!" But don't worry about that when taking pictures with General Electric Photoflash. Because G-E Photoflash (Midgets or other sizes to fit *your* camera) provides a punch of light to capture every detail and, most important here, really "stops" the action of jumping, wriggling, clawing, yelping. Result: a much more interesting picture because it is candid.

For shots like this—and for so many others indoors or out, day or night—G-E Photoflash is the answer you've always wanted for making certain that your precious pictures come out fine! Buy G-E Photoflash at your photo dealer's. And keep plenty handy for *every* occasion!

Remember, there's a G-E lamp for every photographic purpose

GENERAL ELECTRIC

Time for Color...

TIME FOR A KODAK MINIATURE

With spring, the land comes to life. And your shutter finger starts itching for a camera that will do justice to the color and beauty around you. Here are cameras, Kodak cameras, to do exactly that.

Both the Kodak Pony 828 and Kodak Pony 135 have Kodak Anastar *f* 4.5 Lenses—sharp, color-corrected, *Lumenized*. Both these thrifty miniatures have Kodak Flash 200 Shutters, with settings 1/25 to 1/200 and "B," built-in flash synchronization, and smooth, feather-light release. Pony 828, $31.15, uses handy 8-exposure No. 828 film. Pony 135, $35.75, takes No. 135 film, 20 or 36 exposures, 24 x 36mm. Dollar for dollar, each is top value.

For those who travel light—the compact, smartly styled, 13-ounce Kodak Flash Bantam *f* 4.5. This trim little miniature has Kodak Anastar *f* 4.5 Lens, *Lumenized*, and shutter speeds 1/25 to 1/200, "T," and "B." Takes 28 x 40mm. negatives and transparencies on 8-exposure No. 828 film. $56.00.

Ultra-fast, ultra-handy, ultra-smart—that's the superb new Kodak Retina IIA. This handsome Continental-type miniature has a Schneider Xenon *f* 2 surface-coated lens in Synchro-Compur Shutter with nine speeds—1 full second to 1/500 . . . a swift, smooth thumb-lever film advance . . . coupled range finder combined with view finder . . . automatic film stop and double-exposure prevention . . . beautiful design and exquisite finish. Film lever advances film, cocks shutter, advances film counter, and unlocks shutter release—in one quick motion. Retina IIA, $164.10, uses No. 135 film, 20- or 36-exposure.

And here's a Kodak miniature that's making camera history—the Kodak Signet 35, with Kodak Ektar *f* 3.5 Lens, *Lumenized*, in a Kodak Synchro 300 Shutter. Superb new-design coupled range finder combined with view finder . . . film advance with a flick of the thumb . . . precision ball-bearing lens mount, accurate and smooth-working both in zero winter and hottest summer . . . a sturdy, compact design that nestles easily in the hands . . . and the crispest, cleanest, sharpest negatives and transparencies you're likely ever to see. Uses No. 135 film. The price, only $92.50.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE-MARK

Prices include Federal Tax and are subject to change without notice.

COPYRIGHT MATERIAL
NOT TO BE FURTHER REPRODUCED
WITHOUT PERMISSION OF THE
COPYRIGHT OWNER